

# The School Arts Book

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## BEAUTY AND DEMOCRACY \*

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THE provision of public museums like this beautiful structure whose opening we commemorate to-day is another means of educating the popular sense of beauty. By casts, prints, etchings, and photographs a good collection trains the eyes of the people to appreciate beauty of outline, of light and shade, of symmetry and proportion. Vases and textile fabrics supply instruction in color, luster, and texture. For training the eye to the appreciation of beautiful composition in color, good paintings are necessary. Examples of the work of the greatest masters in color are, of course, very difficult to obtain for exhibition in the United States; but a few such objects in our best collections would have an immeasurable value. Unfortunately, our barbarous legislation, taxing imported works of art, piles on the natural difficulties of our situation a serious artificial obstruction. One of the great services of the Roman Church to the peoples of Europe has been the free exhibition, as altar pieces or as chancel and sacristy decorations, of many of the most admirable works of the leading painters of the world. The favorite subject with these great painters for a church picture — the Holy Family — offered to the artist a large variety of human

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\* The first part of this notable address appeared in the September number of the School Arts Book.

figures in a compact group, namely, a mature man, a young mother, a baby, and a Saint Catherine or a Saint John the Baptist, representing so many interesting stages of human life, with all the appropriate varieties of facial expression, skin coloring, and graceful garments, the whole permeated with lofty and holy sentiment. Such pictures the Roman Church kept before millions of its worshippers for hundreds of years. The modern painter has not yet seized on any subject of such supreme merit and universal availability. Since the church has had only a slight esthetic function in the United States, public collections have in America even greater importance than they have in Europe.

It is apparent from the tremendous influence of the passion of love that beauty in man, woman and child must yield a large part of the available material for developing and training the sense of beauty in the masses of the population. The attraction of sex becomes efficient when the eye is delighted by the color, form and grace of the beloved object. It is through the eye and the ear chiefly that we are susceptible to beauty in man, woman or child. The lover's senses are all quickened and set on fire, and his vital energies are magnified. His fancy and his power of attention become lively and keen; and, in short, all his vital functions are made healthier and stronger. It follows from this almost universal experience that the enjoyment of beauty accompanies and announces a condition of health and vigor in the human body and the human spirit, and that whatever promotes the public health, or, in other words, the habitual health of the multitude, will also promote the development of the sense of beauty, and will multiply the pleasurable feelings which

accompany the observation of beauty. Whatever promotes the public health tends, therefore, to promote that public happiness which the recognition and study of beauty is fitted to procure for the popular masses.

It has sometimes been maintained that love of the beautiful is an effeminate sentiment, which may fitly accompany delicacy, tenderness, and refinement, but is not an attribute of manly vigor or of a pioneering, enterprising, and martial race. On one Memorial Day not long ago I was watching from my office window a post of the Grand Army of the Republic marching slowly to wailing music toward the graves of their former comrades in Mount Auburn Cemetery, which they were about to decorate with flowers. The friend who stood beside me said: "I cannot bear to hear this music or see these flowers. Both are beautiful, but both are too sentimental. They are bad substitutes for the stern, unadorned gravity and resolution of our Puritan forefathers." My friend was an intense patriot; but in this dislike he was wrong. The love of the beautiful is not inconsistent with reverence for honor, justice, and faithfulness unto death. Neither is it inconsistent with intense energy and keen intellectual foresight and penetration, or with the martial virtues of courage, self-sacrifice and tenacity. If we need a demonstration that love of the beautiful and habitual cultivation of the beautiful are not inconsistent with the simultaneous possession of the most effective and robust human qualities, we may find it in the extraordinary artistic qualities of the Japanese as a race; qualities they exhibit in conjunction with great industrial efficiency, remarkable sanitary wisdom, and an unparalleled energy and devotion in war. The interest of the Japanese in

flowers, gardens, and groves, and their skill in producing the most admirable varieties of fine work in metals, pottery and textile fabrics have been the wonder of the Western world. Even the arrangement of cut flowers is for them a high art; a garden or a grove is almost a sacred place; and the production of a single beautiful porcelain or bronze vase or bowl is an adequate reward for months of labor. This devotion to the production of the beautiful is absolutely consistent with the possession by the same race of the qualities which we commonly distinguish by such words as manly, sturdy and heroic. We ought not to be surprised at this union of attributes. We ought never to have imagined that the sense of beauty harmonized only with softness, fineness or frailty in the human being. The fact is that many beautiful objects are coarse, rough, stern, or fierce, like the sea, the thunderstorm, or the bare mountain crag. Beauty often results chiefly from fitness; indeed, it is easy to maintain that nothing is fair except what is fit for its uses or functions. If the function or the product of a machine be useful and valuable, and the machine be eminently fit for its work, beauty will be discernible in the machine. An American ax is eminently fit for its function, and it conspicuously has the beauty of fitness. A locomotive or a steamship has the same sort of beauty, derived from its supreme fitness for its function. As functions vary, so will those beauties which depend on fitness for functions vary, from the exquisite delicacy of the narcissus to the sturdy vigor of the oak. In cultivating the love of the beautiful we shall also cultivate the love and appreciation of the fit.

The best place to inculcate the love of the beautiful is the schoolroom. To the rising generation the most



effective lessons can be given and from the school millions of children will carry the lessons to millions of homes. After reading, spelling, writing and ciphering with small numbers and in simple operations, drawing should be the most important common school subject. All children should learn how lines straight and curved and lights and shades form pictures and may be made to express symmetry and beauty. All children should acquire by use of the pencil and brush power of observation and exactness in copying and should learn through their own work what the elements of beauty are. It is monstrous that the common school should give much time to compound numbers, bank discount and stenography and little time to drawing. It is monstrous that the school which prepares for college should give four or five hours a week for two years to Greek and no time at all to drawing. The main object in every school should be, not to provide the children with means of earning a livelihood, but to show them how to live a happy and worthy life, inspired by ideals which exalt and dignify both labor and leisure. To see beauty and to live it is to possess large securities for such a life.

In diffusing among the American population knowledge and appreciation of the fine arts we shall also diffuse the artistic sentiment about labor. The artist is always working with mingled gladness and disappointment toward an ideal he never attains. It is his struggle toward that ideal which makes his life a happy one. That is the spirit in which all the work of the community should be done. Everybody should be trying to realize perfection in his art or trade or daily work. Toward that idealization of daily life the love of the beautiful leads us, and the

road which connects the love of the beautiful with the love of the good is short and smooth. When, therefore, the citizens of Buffalo assemble in this beautiful park to dedicate this beautiful building and its collections to the public service, they are commending to the rest of the nation a high example of private beneficence which will promote, in a wise and sound way, democratic happiness.

CHARLES W. ELIOT

President of Harvard University

## THE ANALYTICAL STUDY OF THE PLANT

Translated from the French

**I**N CREATING a decorative work the artist most often draws his inspiration from Nature ; interpreting her forms and translating them into his chosen medium of expression,—bronze, enamel, the precious metals, wood, textiles. The interpretation varies in each case ; since the character of a work should develop largely from the logical use of material. But always and whatever may be the manner of interpretation, the material employed, or the conception, the rendering must be preceded by a thorough study of Nature : that is, by the synthesis of an analysis.

We are not able to reproduce the forms of Nature with all their admirable qualities of logic, grace and strength. Therefore, our highest ambition should be, after having apprehended them as fully as possible, to adapt them preserving all of their charms that lend themselves to transmutation into the desired medium. To attain even this result requires much effort. We must, as we have said, apprehend the construction, the constitution of the plant, not only that of its exterior forms, but also its internal and hidden characteristics, for upon these latter the exterior forms depend. But, it may be questioned, is not a good photograph the best record of observations, the most faithful, the most precise ? It may be answered that photography can and does render good service in this department of study, showing us the actual plant as it appears in life, with its grace, its delicacy or its strength ; but in spite of its accuracy, however great that may be, it cannot take the place of a record of observations. Again, there are two kinds of records of artistic observation, the picturesque and the analytical. Let us consider each.

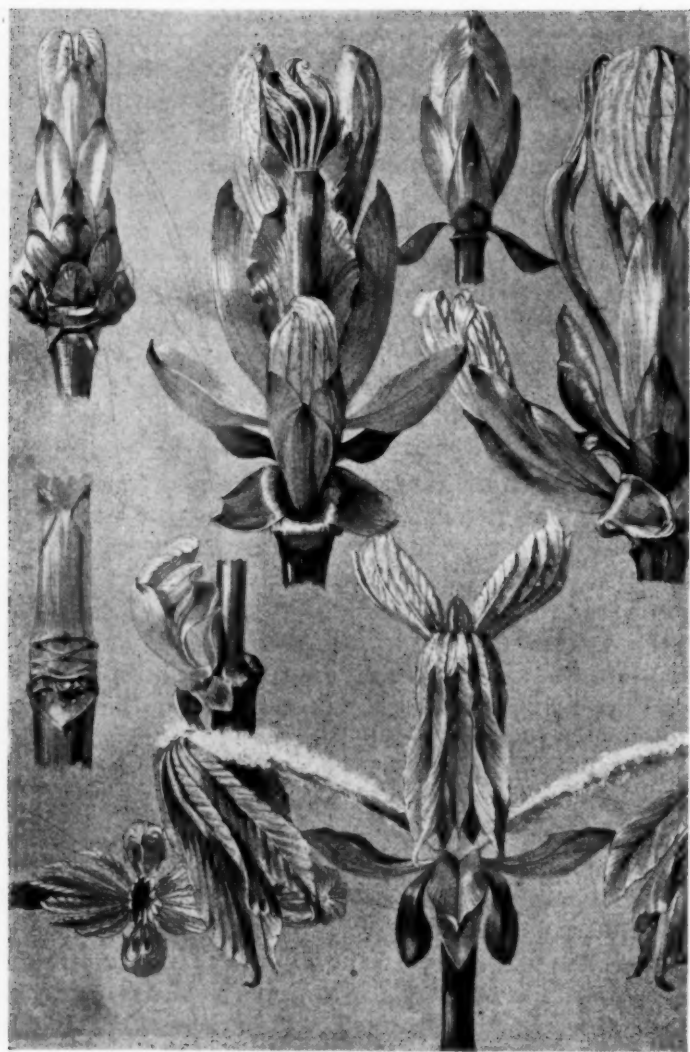
We see a branch of eglantine, graceful in curve, elegant in bearing, thickly starred with blossoms. Of this we make a sketch, a drawing, or a water-color,



according to the time at our disposal. The result is a picturesque record. This we subsequently use, either by copying it directly, or by modifying it slightly; adding

or suppressing a few blossoms, or yet again changing the curve of a branch. But possessing only this picturesque record, we are restricted. In spite of all efforts it remains our original branch of eglantine. We are unable to obtain from it a new motif, for the very reason that a picturesque record does not and can not afford us adequate information regarding the vital structure of the plant.

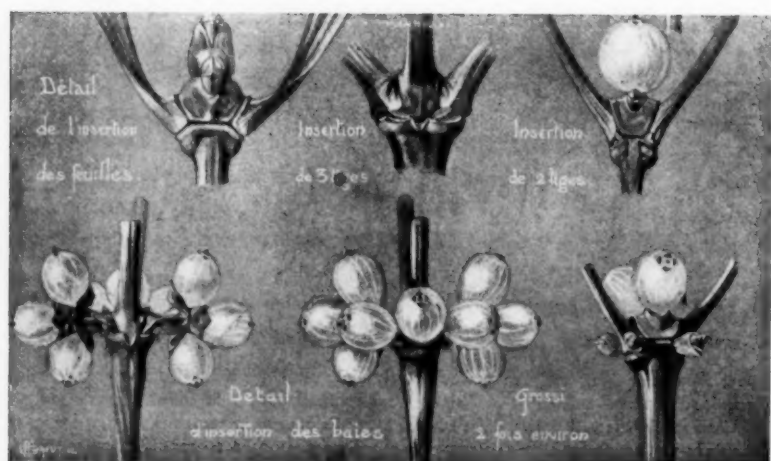
The analytical record of observation, it must be confessed, is less attractive in appearance, and offers to the non-professional person but an indifferent degree of interest. As its name indicates it presents a complete analysis of the plant; it is a study of the arrangement and constitution of the component elements, and of the system of juxtaposition governing them. From this explanation one might infer the analytical method of study to be difficult and complicated, but in reality it is very simple, as we may learn by following its processes logically, that is, step by step. First of all, we should consider the character and what we may call the general bearing of the plant; for, from as great a distance as we are able plainly to see it, we note the forms and the other qualities which distinguish it from other natural species; we recognize its individual bearing and profile, the oak widely differing in these respects from the beech, and the poppy from the convolvulus. We note therefore the individual profile or silhouette, and certain relations of mass which may be interesting and important; for instance, the volume of florescence presented by the lily relatively to its whole. It is needless to say that these notes differ, according to the nature of the plant. Thus, the lilac and the elderberry, as well as the horse chestnut, permits us to



recognize in the massing, the system of grouping prevailing in its manner of inflorescence, and this so perfectly that if we thoroughly study the system, we can by means of simple silhouettes give to the plant its special, individual character. For example, we observe that the clusters of the lilac are massed together, while, on the contrary, the floral pyramids of the horse chestnut occur in isolation. Again, the elderberry is starred with white masses of bloom whose disposition upon the branch differs greatly from the two preceding systems.

The first stage of our study is now complete. We have rapidly observed the plant from a distance and seized its salient characteristics. Now approaching it more closely, we begin our analysis proper; studying the elements of the plant, and the laws which govern their juxtaposition; finding each natural family ruled by principles peculiar to it, which it must be our purpose to understand. We study in turn the various parts of the plant,—the root, the stem, the leaves, the inflorescence, the fruit; examining these details both in themselves and in their reciprocal relations. We also follow the growth and progress of the plant; as, for example, the successive transformations of the horse chestnut bud, which bursts and gradually develops the leaves; providing thus the material for exquisite floweret motifs. Again, from the architectural study of the articulations and the insertions the trained eye receives structural suggestions which may find direct application in goldsmithing, in wood, and in iron, even in the building art. Then, advancing a step farther, we discover by making cross sections of the stem, of the fruit, of the blossom, or of parts of the latter, such as the ovary, the closest





secrets of the interior construction which are abundant sources of manifold ornament.

It is plain that the resources of this method are infinite, and to be developed they need only the application of logical study. A picturesque sketch will give further information as to the attitude and bearing of the subject and the system of grouping which it observes, while a water-color will provide evidence regarding the principal color tones of the plant. At the end of such an analysis we should be so intimately acquainted with our subject as to be able to reproduce it from memory, unaided by the studies thus multiplied, which will serve to supply elusive details. We shall possess then perfect freedom in composition, together with great fertility of invention, and pliancy of imagination, enabling us to construct our own design according to our fancy but in a rational manner, upon the solid basis of the constitution of the plant itself, differing thus radically from the artist who is condemned endlessly to copy his picturesque study.

It may be objected that the processes just described are long, while the time at the disposal of artists is short necessarily; that, for this reason, taken often unawares, designers are happy to find notes capable of supplying the place of studies which they have not been able to make, or cannot at the moment produce, either for want of time or because the season is unfavorable. As a principle it may be stated that no study is comparable in value to an original one; that nothing can be substituted for indications gathered from the scrutiny and the careful analysis of Nature.

The plates illustrate the methods of study which we advocate. The designer, if he follow the indications therein given, will accumulate an artistic capital from which he may draw accurate knowledge of Nature in winter time or in isolation.

**IRENE SARGENT**

Syracuse University, N. Y.

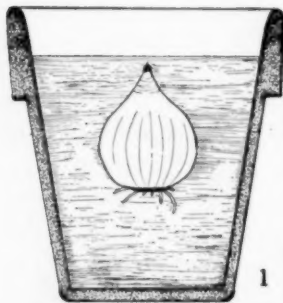


## DAFFODILS AND CROCUSES FOR SCHOOL USES

**N**OT every school can have a garden out of doors, but most can have beautiful flowers indoors by a little care in the culture of the spring flowering bulbs. Of all these the daffodils and crocuses are the easiest to grow and yield the most delightful blossoms. This article is a record of the results of recent experience in which flowering bulbs have played an important part in many phases of school work.

For growing all spring-flowering bulbs indoors a good loamy garden soil answers very well. If it is inclined to be clayey a small amount of sand may be mixed with it to advantage. Very frequently the simplest way will be to order a barrel of potting soil from some reliable florist. In general, the best receptacles for growing bulbs are the so-called seed-pans of the florists. These may be obtained in various sizes and for most bulbs are more desirable than the full length flower pots. The square seed-pans which are now upon the market are much to be preferred to the ordinary round ones, and it is all the better if there is no drainage hole in the bottom. In the absence of these seed-pans ordinary flower pots may be used, or perhaps even better, wooden boxes about six inches deep and of almost any length and breadth. It is really easier to grow the bulbs successfully in such boxes, because the soil does not dry out nearly so rapidly as it does from the porous flower-pans. The matter of receptacles for holding the bulbs need not deter anyone from growing them; one of the most successful lots of flowers I have ever had were grown in a layer of loose earth in a corner of the cellar, the bulbs being transplanted into a few receptacles shortly before they were ready to bloom.

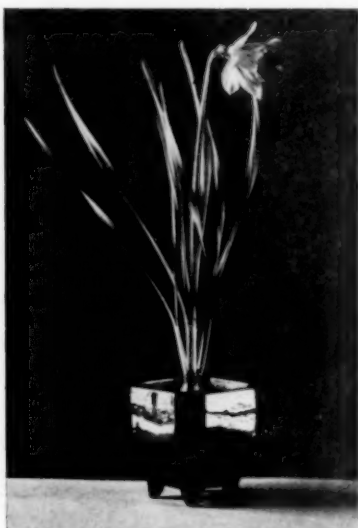
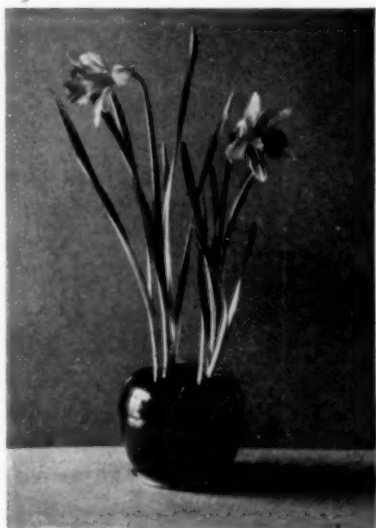
In planting, the bulbs should be placed in the soil slightly below the surface (fig. 1), although the precise depth makes very little difference. The bulb should at least be covered in order that the pushing down of the roots may not raise it above the soil surface. The number of bulbs to a pot will vary, of course, with the size of each. In a six-inch pot three bulbs of the largest size, such as those of the Emperor Narcissus, may be planted, while in the case of the smaller sized bulbs five to seven



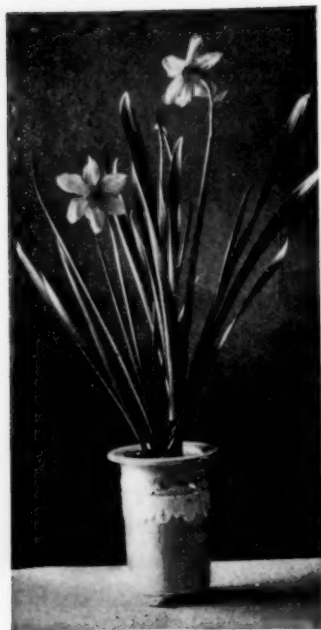
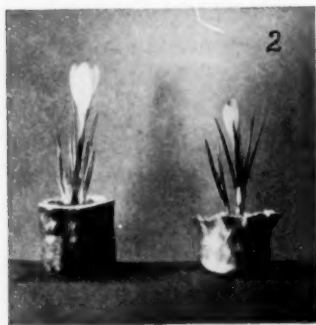
may be planted. One of the most important precautions to be taken is to leave about an inch of space between the surface of the soil and the top of the flower pot. This is necessary in order that sufficient water may be held at the time of watering to saturate the soil. After the bulbs are planted they are to be placed in a cool, dark cellar or store room where they may easily be kept moist while the roots are being developed. An ordinary underground cellar that is not heated artificially generally answers the purpose very well, but if no such place is available one may use the coolest part of a cellar containing a furnace, and cover the flower pots with an old carpet or burlap or something similar, to prevent evaporation and keep the temperature equable. The soil must be kept moist, and consequently must be watered as often as is necessary to accomplish this end.

The length of the period during which the bulbs are to be left in this cool situation varies somewhat with the earliness of the particular variety. In general four to

eight weeks are necessary. The one thing requisite is that there shall be an adequate development of roots before the bulbs are brought to the light. This can easily be determined by examining the bottom of the mass of soil which is readily done by turning out the plants on one hand while the flower jar is lifted by the other hand.



When the desired root development has taken place the bulbs are to be brought to warmth and light. It is desirable, especially when they are first brought out, that neither the warmth or the light shall be too intense. The bulbs should not be put directly into a sunshiny window, for this is likely to force them too rapidly. A room in which the temperature is moderate will give



1. Crocuses in Plant Jars made by pupils in Lowell Kindergarten.
2. Star Narcissus in a Japanese Jardiniere.

much better results than one which is overheated. Many of the larger *Narcissus* bulbs may be grown in water alone in the same way that hyacinths are commonly grown. The Emperor is a good variety for this purpose.

Perhaps the greatest advantage to be obtained in schools through growing these flowering bulbs is to be found in the fact that they may be transplanted, just as they are coming into blossom, into artistic glazed flower jars which have no drainage vent and which consequently may be placed upon polished tables without injury to the finish. In this way one can utilize a few receptacles over and over again, using each only during the blossoming period of the plant it contains. Any school which has given attention in its drawing department to the drawing of forms of vases and jars is likely to have a few such receptacles on hand, and a very little expenditure will add others



to the list.\* A little search in the better Japanese shops of the cities, as well as the shops where the various forms of American and European pottery are sold, will enable one to pick up many treasures. It certainly is worth while to go to some trouble in order to be able to have the flowers in suitable receptacles.

Through the enthusiastic interest of Miss Anna W. Devereaux the coöperation of the Kindergarten teachers of Lowell was obtained in having their pupils make small jardinières from the ordinary modeling clay. These were modeled, set away to dry, painted on the outside in browns and greens—all this by the children alone. The inside was painted by the teachers with a thick coating of white enamel paint. These were allowed to dry and then utilized for growing crocuses. Unfortunately most of the crocus bulbs were worthless and did not start, but some blossomed all right, and other crocuses were transplanted into the other jars. Two of these jars are shown in figure 2. They are a very interesting illustration of a new departure in kindergarten work. The jars serve in spring and summer for holding small wild flowers transplanted into them.

When the flowers come into blossom they may be utilized in school work in many different ways. The growing of them has been to the pupils a series of practical lessons in horticulture. The bulbs, leaves and flowers may readily be utilized for a series of Nature study lessons, and the flowers furnish ideal material for the drawing teacher. If a camera is available so that a few negatives may be made, the pupils may make blue

\*Suggestions regarding the form of some of these may be obtained from the illustrations in my little book *The Flower Beautiful*, from which the Poet's Narcissus picture reproduced herewith is taken.



TRUMPET  
DAFFODIL



prints for their notebooks. In the Kindergarten and lower grades training in sense perceptions, especially sight, touch, and smell may be given by means of the leaves and flowers. The correlation with literature is particularly easy in case of the Narcissus and daffodils. The legend of Narcissus will be found in the Homeric Hymn to Demeter as well as in many other versions, while the poems concerning daffodils are very numerous. The most important of these are the well known classics by Robert Herrick and by William Wordsworth, each of which is worthy of being memorized by every pupil. The English daffodil, which these poems describe, is the single trumpet form, somewhat similar to the variety called Narcissus princeps (see page 88).

The final, visible result of the pupil's studies of these flowers should be a booklet in which is bound up most or all of his work with them. A sample page from one of these booklets is shown in the plate. Descriptions, drawings, poems, designs — all will serve to make an interesting and valuable little volume.

#### CLARENCE MOORES WEED

State Normal School, Lowell, Mass.

## DECORATIVE ARRANGEMENT

THE secret of naturalistic arrangement having been learned by the pupils, their next problem is decorative arrangement. In naturalistic arrangement the designer's first thought is for the flower, that it may appear at its best within a given space. In decorative arrangement his first thought must be for the space itself and its subdivisions. The aim is not a picture of a flower, but rather, as Mr. Dow puts it, "an irregular pattern of lines and spaces, something far beyond the mere drawing of a flower from nature and laying an oblong over it."

In decorative composition "there is no intention of making a design to apply to anything as decoration, hence there need be no question as to the amount of nature's truth to be introduced. The flower may be rendered realistically, as in some Japanese design, or reduced to an abstract suggestion, as in the Greek, without in the least affecting the purpose in view, namely, the setting of its lines into a space in such a way that beauty shall result."\*

Mr. Dow still further defines the problem when he adds, "It is essential that the space should be cut by the main lines . . . all the lines and areas must be related one to another by connections and placings so as to form a beautiful whole."

A thoughtful reading of these concise but far-reaching declarations will reveal the three prime factors in every problem in decorative arrangement: Irregularity of pattern, inter-relations of lines and spaces, unity of effect. But the teacher's problem, the teaching of decorative arrangement,—that has not, as yet, been so helpfully set

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\* Composition by Arthur W. Dow, p. 46.

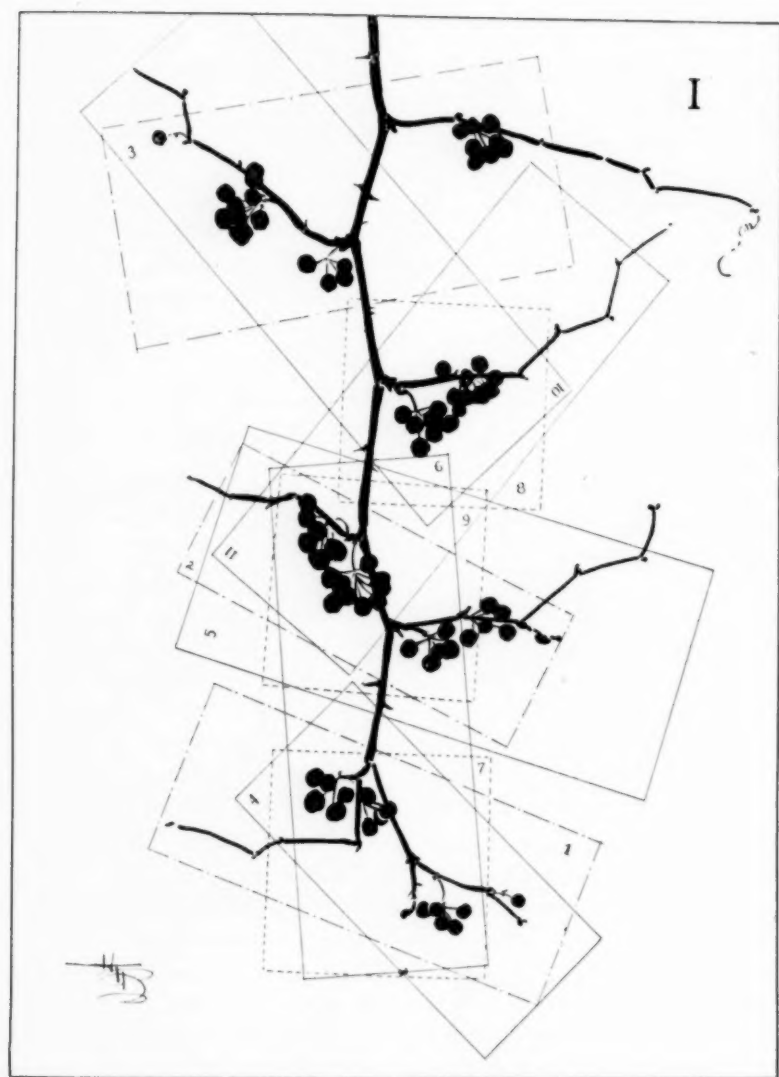
forth. Perhaps nobody knows enough to do it. Meanwhile we must go on with such light as we have.

Of one thing we are beginning to be sure, namely, that decorative arrangement cannot be taught by rule, nor from copy alone. We are equally sure of another thing, namely, that it should not be attempted in the lower grades. A certain maturity of mind is required, a capacity to experiment, weigh, choose, a sensitiveness to proportion and beauty of line. Given then, a class of seventh grade pupils or pupils of any age beyond that,\* something about decorative arrangement may be taught by a method similar to that which I shall now follow with my invisible class of Arts Book readers.

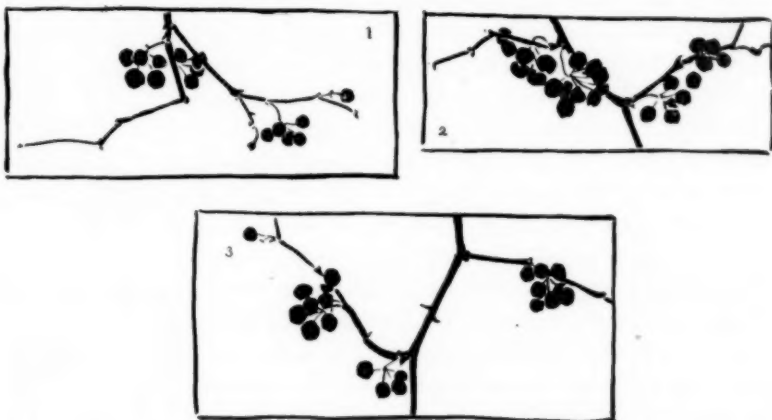
Here is a drawing (plate 1) I have just made from a dried spray of catbrier which has hung in my study for several years. I selected it as a subject because it is practically a spray reduced to its lowest terms—lines and spots, and because it seemed to me so unpromising, so awkward in its lines and angles, that if anything beautiful could be made from it one might have hope of any spray whatever. (Of course for a class in school I would have the drawing without the snarl of rectangles.) Here is a right angle cut from gray paper (L) and another just like it making two (L7) that may be used together to give a rectangular opening of any proportion and of any size up to the limit set by the length of their sides.

Placing my adjustable frame over the lower part of my drawing I discover by experiment an arrangement which pleases me. This is done by moving the angles to make openings of different shapes and sizes, trying the opening in different positions on various parts of the

\* The illustrations on p. 82 are by eighth grade children in the New York City schools.



drawing. I finally decide that I like best the arrangement included within the rectangle of dot-and-dash lines marked 1 in the plate. I have traced this arrangement at figure 1 that we may see it by itself. By hunting with my trap-frame I manage to take two other arrangements in horizontal oblongs which give me pleasure to see, those indicated by the rectangles 2 and 3 in the plate. These are traced to make figures 2 and 3. I hope you like them.



Let us now see why we like them. Perhaps we can find out by comparing them with other arrangements cut from the same spray, figures A, B, C, D and E. What is the matter with A? It lacks unity. The eye jumps from the upper mass to the lower as a caged bird hops from perch to perch. That exercise becomes tiresome after a while! C is better than A in this respect. What is the matter with B? This lacks unity also. There are three masses which attract the eye; yes four. The mind begins to play puss-in-the-corner at once! Three



corners are full and the fourth puss is trying to exchange ! Moreover that long black stem continually slides the eye unpleasantly over a rough diagonal of the oblong. This is as bad as D where the eye is jerked up and down over a thorny vertical diameter. The parts will not let the eye rest content with the whole. C has unity ; why is C unsatisfactory ? At the first glance the eye sees a dark spot strung on a horizontal diameter in the middle of a white square, all of which suggest regularity, not irregularity, the first characteristic of decorative arrangement. Besides, the spot is so solid and so small in proportion to the square that the eye has difficulty in grasping both at once. The attention is drawn to the center and then dispersed to the square, over and over. After contemplating it for a time one feels like a jelly-fish forever expanding and contracting ! Not so, however, when looking at D. What is the matter with D ? In D, at the first glance, the attention is caught by the extraordinary phenomena of two large, odd-shaped spaces so nearly alike that the mind begins to compare them to discover why they are not exactly alike. Of course these two leave two other corner spaces of nearly the same area. Again the parts obscure the whole. Now when we are thinking of areas, let us review A, B, C and D, with areas in mind. In C we



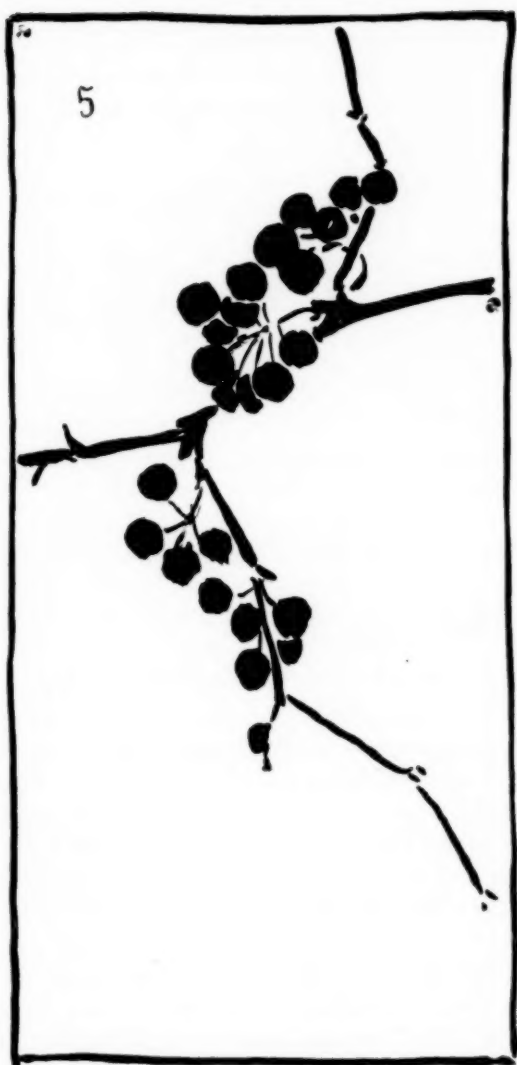


find two equal areas ; in D two pairs of equal areas ; in A equal areas above and below, and one, about equal to the sum of the two, in the middle. All such subdivisions tend towards regularity and are therefore objectionable in decorative arrangement. But in B there is no such tendency. Here are five well-defined triangular spaces, varying greatly in area. Yes ; that is the trouble with them ! They vary too much ; so much that the eye picks out the little one, and sets the mind to wondering why this little triangle was squeezed into a corner without its share of the spoil ! In good decorative arrangement there is an ordered variety, a graduation of sizes, or as some say, a rhythm of measure, in the areas whether they be areas of background or areas of spot. This same variety appears also in the lengths of lines in the stems, and in the subdivision of the margin lines by intersecting lines. In C the lengths of stem are equal, and the side margin lines are about equally divided. In B, the left margin line is nearly bisected by the twig, and the right one has an equal length set off above and below by the intersecting lines. Both C and B are monotonous in this respect. But what is the matter with E ? Well, in the first place, the stem bisects the lower margin line. In the

second place, the frame is too large for the subject and the mind performs as at C. Thirdly, and worst of all, the center of attraction is out of place. Every spot, line, intersection, blank space, angle in a decorative arrangement has a certain attraction for the eye, varying according to character, size, position, relation to others, etc. Some of these attractions can be measured and some cannot, but all can be felt, and all play their part in the effect. Now without giving reasons, it may be laid down as an invariable rule (with exceptions, perhaps!) that the center of attractions, the point about which they counterbalance one another, must be located on the vertical diameter of the enclosing form, and slightly above the geometric center.\* In E, the single berry happens to be where the center of attraction should be located, but owing to the large dark mass of berries below, the actual center of attractions is at X. The whole would be better the other side up. Before leaving these five bad examples, let us notice that in A the long axes of the oblong masses of spots are horizontal, while the long axis of the enclosing form is vertical. Here is an unnecessary lack of harmony between the enclosing form and its content.



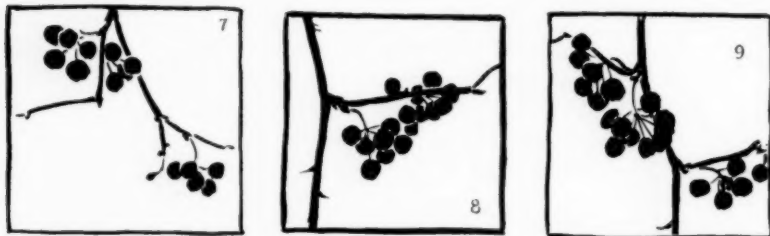
\*For a discussion of this see Year Book, Council of Supervisors, 1902, article Pictorial Composition. Bailey.



Now what have we learned? We have learned that in a pleasing decorative arrangement

- 1, The principal axis of the entire mass should be parallel with the principal axis of the enclosing form;
- 2, That all the attractions should balance about a point on the vertical axis of the enclosing form and above its center;
- 3, That all the areas and lengths of line within the enclosing form should form graduated series.
- 4, That the "connections and placings" of all the lines and areas must be such that unity of effect is the result.

The whole matter may be stated concisely, thus:  
A good decorative arrangement like any other work of art

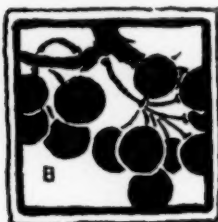


is one which does not tempt the mind to analysis, but holds and entertains, and satisfies the mind with the happy interdependence of all its parts.

Returning now to our figures 1, 2 and 3, do we feel that they have Unity? That their measures in line, space and mass are varied in an orderly way? That all the attractions balance on the vertical axis and above the center? That the long axes of the masses are parallel with the long axes of the enclosing forms? If so they are not too bad, though we may wish them better. Our poor catbrier is not very graceful anyhow; but we must do the best we can with what we have.

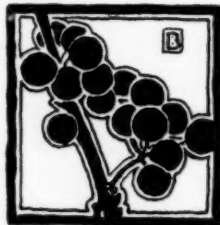
Continuing our experiments with the adjustable frame, let us see what we can find to fill vertical oblongs agreeably. Figures 4, 5 and 6, are three typical results. Figure 4 is a terminal spray. In 5 two bunches of berries make practically one mass. In 6 several masses balance one another. Figures 7, 8 and 9 show similar arrangements within squares. Of course several of these might be greatly improved by taking liberties with the original drawing. In 6, for example, the first twig touching the right margin line and both those touching the left are too nearly horizontal. The upper one at the right and the lower at the left should slant downward for the sake of variety. The same twig, making almost a right angle with its stem, appears in 7 (I am afraid I have varied it a little from the original, but not enough), forming an obtrusive line. In 8 there ought to have been a berry or two on the other side of the main stem. In actual schoolroom practice such defects would be noted and remedied. Here I held closely to the original to see just what could be gotten out of it. And having done that I discovered that by making the slightest possible variation in the thickness of stems, to reverse the apparent growth, many other good arrangements could be squeezed from this same unpromising



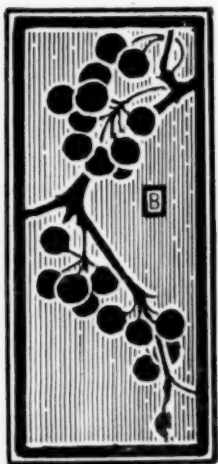


12

areas of dark and light are reversed so that dark becomes the dominant note. Figures 12, 13 and 14 illustrate such arrangements and suggest that the possibilities of my poor catbrier are not exhausted. They show also certain variations in handling. In 12 a secondary enclosing form echoes the lighter lines within. In 13 the white spaces



13



14

subject, of which 10 and 11 are examples. In these the main stems make sharp diagonals with the lines of the enclosing form; but the branches furnish strongly opposing lines and the berry masses completely restore the balance.

The principles of decorative composition remain the same if the relative

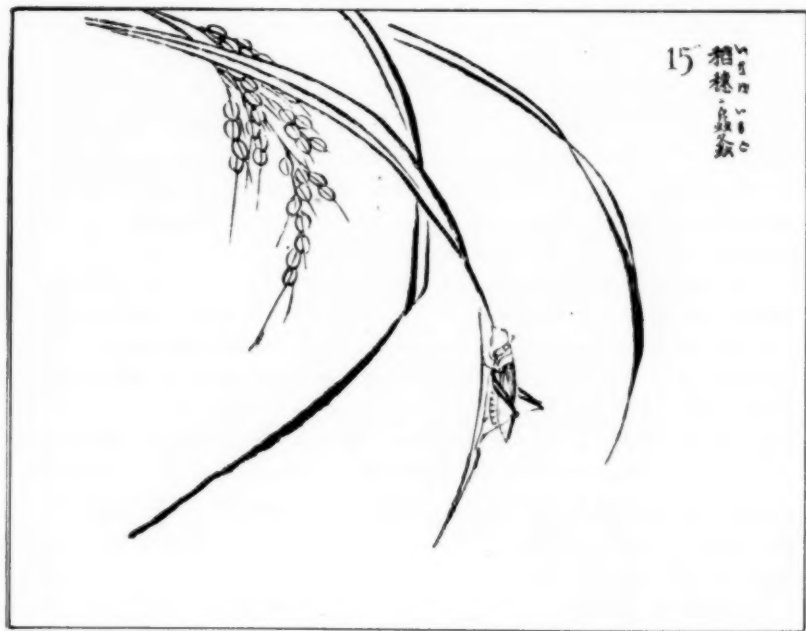
have been outlined. In 14 the spray appears on a ground of gray, outlined with white. While a poor arrangement can not be disguised by clever handling, a good arrangement may often be made more attractive by it. "Fine feathers do not make fine birds;" but fine birds seldom appear in anything but fine feathers. Beauty is ever welcome.

Japanese art is responsible for decorative arrangement in American schools; but a Japanese print (figure 15) would never yield the varied and instructive results educed from this homely native catbrier. From it I



learn again the possibilities of the commonplace. Do you recall that wise word of Van Dyke's? "To be content with such things as I have, but not content until I have made the most of them."

## HENRY TURNER BAILEY



## ANNOTATED OUTLINES

### NOVEMBER

#### CONSTRUCTIVE DRAWING AND DESIGN

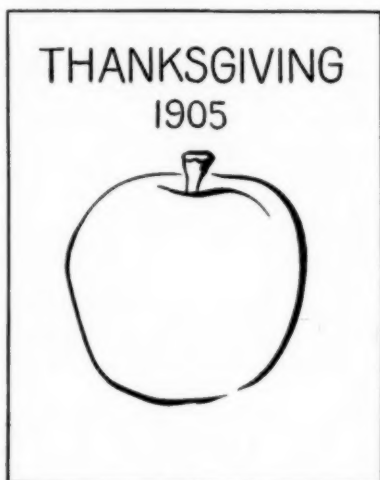
**D**URING September and October nature furnished the basis for the outlines, and was a chief factor in correlation. The pupils drew plants, flower and fruit sprays, vegetables and trees, and studied their colors as well as their forms. This kind of work is, in some respects, the least exacting. The objects of study are interesting, and their forms and colors present such variety that further variations, such as appear in pupils' drawings, are not obtrusive. The results are therefore obtained with comparative ease, are not amenable to fixed standards of criticism, and are accepted by pupils, teachers, and everybody else as rather creditable to all concerned.

During November and December the basis for the outlines will be handicraft, and the closely correlated topics will be history, literature, and mathematics. The pupils will study manufactured objects and learn how they are produced. Work in this realm is more exacting. It is subject to mechanical tests. It requires greater precision and therefore more persistent drill. There are more steps to be taken before the desired end can be reached; hence, thoughtful preparation, patient practice, and a sustained interest are required.

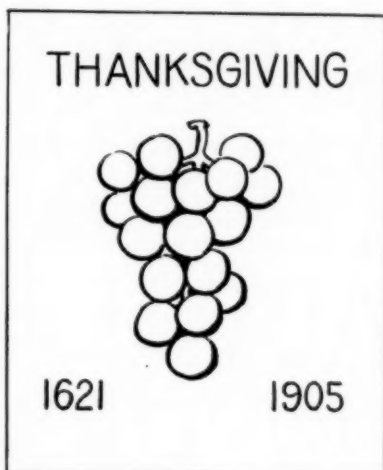
Ample incentives to this more exacting work are to be found in the Thanksgiving and Christmas festivals. November and December are the very hay-day of the teachers' year. The sun of altruism is shining at its brightest. To make something useful and beautiful for

somebody else, may become the ruling passion in the life of all boys and girls at this season. So possessed, they will go cheerfully through no end of necessary drudgery. The wise teacher proceeds to make hay.

The work for both months should be clearly in mind that preparatory exercises this month may count next month.



A



B

### PRIMARY

**FIRST YEAR.** Make a Thanksgiving souvenir, in colors, containing the word **THANKSGIVING** and the date, 1905.

Show the children a completed souvenir, such as that suggested at A, and explain how it is to be made. It must be beautiful. All the drawing lessons for the month will be upon those things which will help to make the souvenir the very best possible. Examples will be given in the November number.

Practise drawing straight and curved lines and the circle. Learn the terms, center, above, below, left, right.



C

how to draw a circle on the board: move the chalk around lightly several times and then when the shape is about right, bring it out clearly by a good strong line.

Practise the letters A G H I K N S T V, and the figures 0 1 5 9, all made up of straight and curved lines. Make the souvenir.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890

**SECOND YEAR.** Make a Thanksgiving souvenir, in colors, containing the word **THANKSGIVING** and the dates, 1621 and 1905.

Show a completed souvenir, such as that suggested at B, and explain how it is to be made. Discuss the elements which will require practice. The souvenir must be as beautiful as possible.

Practise drawing the square and oblong, giving special attention to horizontal and vertical lines. Learn the terms.

Have a plumb-bob (a string with a weight of some sort on the lower end). If possible borrow a carpenter's level. Use these, and teach the children to use them to test vertical and horizontal edges and lines in the room. Arouse enthusiasm for vertical and horizontal. Practise the lines



# THANKSGIVING

## 1621-1905

### D

The Pilgrim is taken from Bacon's Historic Pilgrimages in New England. on blackboard and paper. Combine them to make "perfect" squares and oblongs.

Practise the letters A G H I K N S T V, and the figures 1 2 5 6 9 0, until each can be well made, vertical lines vertical and horizontal lines horizontal. Make the souvenir.

**THIRD YEAR.** Make a Thanksgiving souvenir, in colors, with appropriate lettering.

A B C D E F  
G H I J K L  
M N O P Q  
R S T U V  
W X Y Z  
1 2 3 4 5 6 7 8  
9 0 I

Show a completed souvenir, such as that suggested at C, and explain how it is to be made. Discuss the elements which will require practice. The souvenir must be very well done.

**Practise drawing the square and oblong in all positions, giving special attention to oblique lines and right angles. Learn the terms.**

Borrow a carpenter's bevel and square, if possible, and show how they are used to test angles. Arouse enthusiasm for making "an angle equal to a given angle," by means of the eye. Test the results. Draw a straight oblique line on the blackboard, assume it to be one side of a square or oblong, and complete the figure. Test the angles, and measure the lines.

Practise such letters and figures as may be required. See alphabet, p. 104.

Make the souvenir. Have each pupil get out his own stock, to measure. That is, upon a sheet of paper, measure and rule the necessary lines, and then cut the sheet into pieces of the required shape and size. Plan the lettering, etc., color properly, and finish in attractive form.

THE THANKSGIVING  
OF MYLES STANDISH  
1621



RICHARD BROWN  
E

### INTERMEDIATE

**FOURTH YEAR.** Select one or two simple things, involving but two dimensions, as the subjects for study and the objects to be made before Christmas.

The selection must be made by the teacher and the children in consultation, and in view of the other school work, and available materials. A Thanksgiving booklet, a Christmas card, an envelope for the report card or school work of some sort, a simple doily, a penwiper, a whirl-i-gig, a pocket pin-shield, a string reel, a silk winder, a tag, and a simple calendar are among the good things to study and make.

For the sake of giving concrete illustration of the method of procedure, a Thanksgiving booklet (of the cover of which D will serve as a suggestion)



Aabcd  
efghijk  
lmnop  
qrstuv  
wxyz

will be the basis of the November work, and an ornamental penwiper (to be shown next month) the basis for the work in December. These objects will involve certain preliminary studies, as follows:

**Study the square and oblong. Draw them freehand and with the ruler. Learn to bisect, and measure to one-quarter inch.**

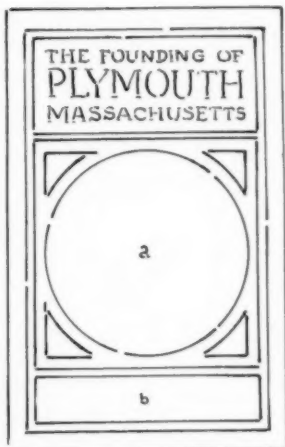
Have the figures cut freehand, a side at least four inches long. Have them folded for diameters one day, and for diagonals another. Have them drawn on the blackboard freehand, large size, with their diameters in one color and their diagonals in another.

**Practise the Roman capital letters.**

Rule light lines one-half inch apart, and within these, completely filling the space, draw the letters carefully, from a good example, see page 106. Print the name of the town, the school, the pupil's name, the word Thanksgiving, etc.

**Make a Thanksgiving booklet.**

The character of this will be determined by the other school work of the season. It may take the form of a menu, an invitation, a copy of a harvest poem or song. Whatever it is, let it have a cover with a design consisting of lettering, an appropriate device, and an enclosing form. The Pilgrim, in the illustration, and other Thanksgiving material, will appear large size ready for tracing in the November number.



F

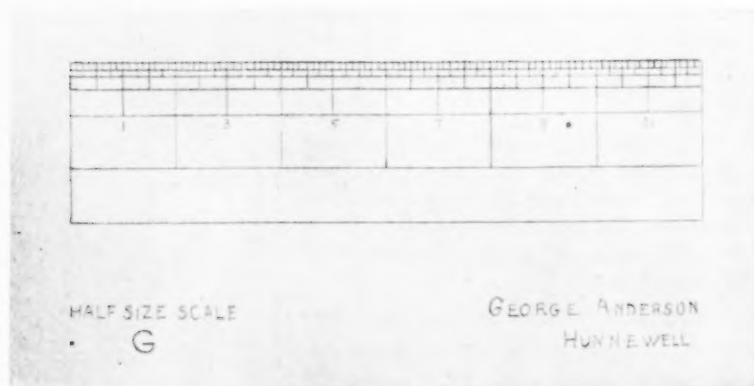
**FIFTH YEAR.** Select one or two simple things, involving but two dimensions, as the subjects for study and the objects to be made before Christmas.

Other school work, available material and the ability of the class will enable the teacher to select wisely. The following things are appropriate to the grade: Thanksgiving booklet, Christmas card or booklet, calendar,

checker board, school bag with cross stitch ornament, doilies of various kinds, pocket card case, table mat, cardboard picture frame, etc.

A Thanksgiving booklet (E is given as a suggestion for the cover), and a pocket book for tickets, etc. (to be illustrated next month), will form the basis for the work here outlined. These involve certain preliminary studies, as follows:

**Study the circle and its parts. Draw freehand and with compasses and ruler. Learn the terms. Measure to one-eighth inch.**



Have circles cut freehand. Distribute the compasses and teach how to hold them in drawing circles. Have circles drawn and cut out. Fold and teach semicircle, quadrant, circumference, diameter, radius, arc. Have the terms written in appropriate places on the paper circles. Draw other circles to measures involving  $\frac{1}{8}$ ".

#### **Practise freehand lettering.**

Rule light horizontal lines to locate the line of lettering, the height of the "lower case" letters or "small" letters as they are commonly called, and the height of the "upper case" or capital letters. Copy the letters carefully from some good freehand alphabet. See page 106. Practise printing words likely to be used in the booklet or upon sheets of school work. Try to have each group of letters forming a word so related to other groups that each

word appears as a whole, within which the individual letters are evenly spaced. The eye must be the guide in good spacing.

**Make a Thanksgiving booklet.**

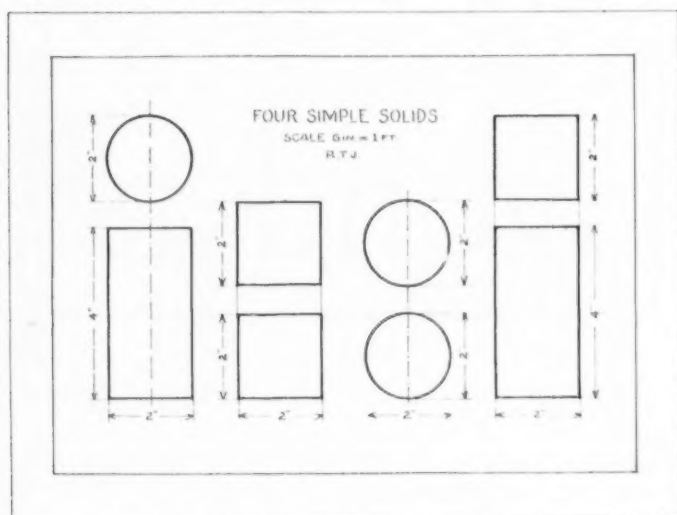
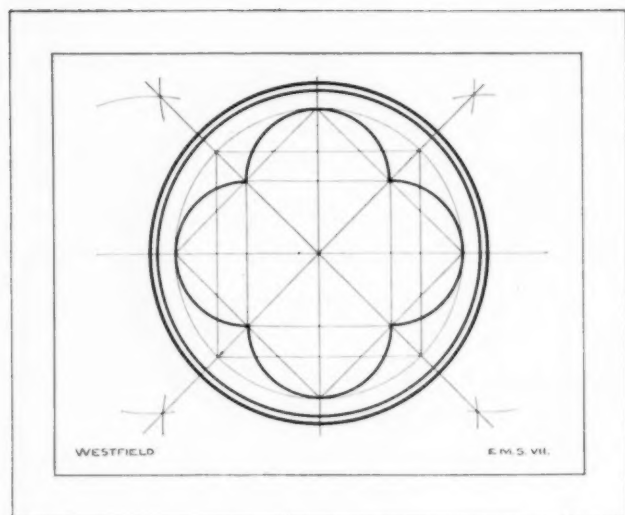
The character will be determined by the other school work of the season. It may well be historical, "The First Thanksgiving," perhaps. Whatever it be, the cover should contain, besides the lettering, a device or ornament



H

within a circle. Several examples will be given in the November number. Enclosing lines may be added if desired.

**SIXTH YEAR.** Select one or two simple things, involving but two dimensions, as the subjects for study and the objects to be made before Christmas.



The selection will be determined by local conditions. It might well be made from some such list as this: Thanksgiving booklet, Christmas card or booklet, picture frame in card or wood, paper knife, calendar, table mat of raffia or other material, bread board, work apron, pencil sharpener, wooden bracket, etc.

A Thanksgiving booklet (F is a rough sketch of the cover), and a table mat of wood or leather (to be shown next month), have been selected for this outline. These involve the following preliminary studies:

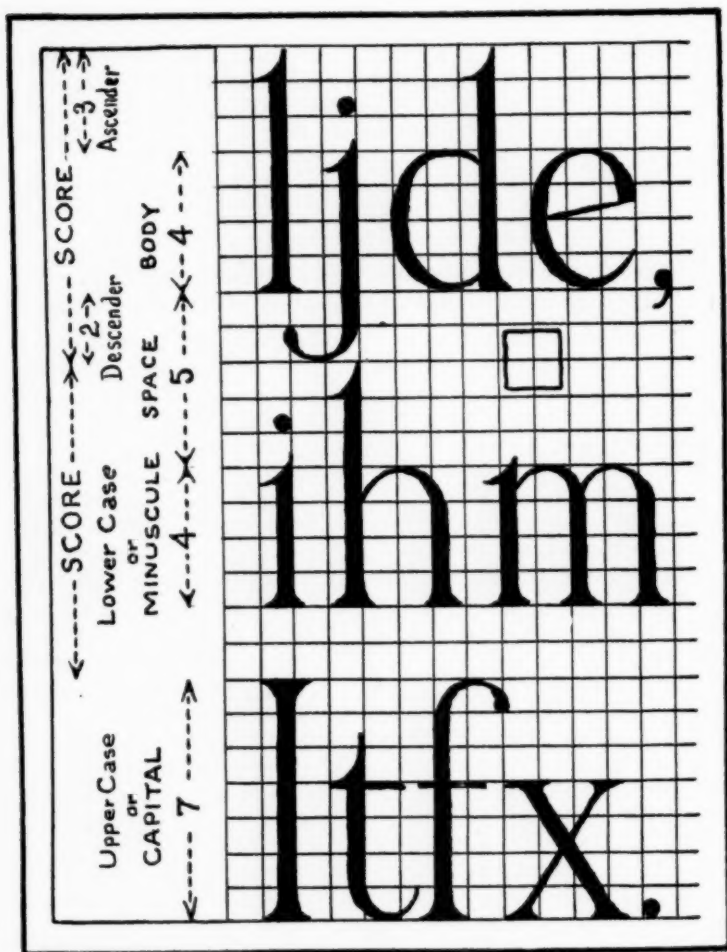
**Draw to scale, half-size, quarter-size, or some fraction of an inch to the foot, several common flat objects.**

Begin with the sheet of paper on which the pupil works. Make a drawing of it on itself; scale half-size. Make another; scale, quarter-size. Make a drawing of a door with its panels (omitting the mouldings), using any scale that will bring the drawing down to the size suitable for the paper. The principle is easily understood: *Half-size* means that for every inch of the object a half-inch must be drawn on the paper; *Quarter-size*, that whatever measures inches on the object (to state it another way) must measure a corresponding number of quarter-inches on the drawing. This scale is sometimes written 3 inches to the foot, or 3 in. = 1 ft., or 3" = 1'. One good way of teaching is to have the pupils make a scale. Draw a line three inches long. By use of the ruler divide it in the middle and mark the point, 6. Divide each half in the middle; mark the left point 3 and the right one 9. Now subdivide each quarter of the line into quarter-inches; the points of division may now be numbered to complete the series from 1 to 11. Mark the right end of the line 12. This now constitutes a scale twelve "inches" long. It will be seen that if a real inch is here a quarter of an inch, a real half will here be  $\frac{1}{8}$ ", and a real quarter,  $\frac{1}{16}$ ". These subdivisions might be made in the first "inch" on the scale. Measure the *object* with the ruler; measure the *drawing* with the scale. Other common scales are inch and a half to the foot ( $1\frac{1}{2}$ " = 1'), and quarter-inch to the foot, written  $\frac{1}{4}$  in. = 1 ft., or  $\frac{1}{4}$ " = 1'. These scales are best for school work because an ordinary ruler may be used both for measure and for scale without trouble. G shows a scale made by a 6th grade pupil in Newton.

**Practise freehand lettering.**

The Roman alphabet is recommended although any good modification of it may be used.

**Make a booklet appropriate to Thanksgiving.**



I

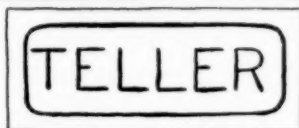
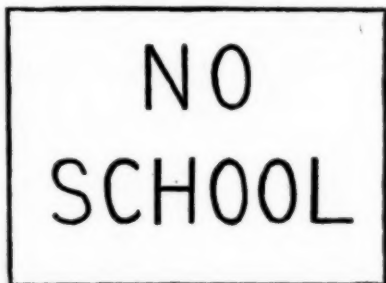
This booklet should deal with the founding of Plymouth, and should be illustrated with a map, a picture of the Mayflower, a plan of the first house erected, the meeting house, sketches of Pilgrim costumes, furniture, utensils, weapons, etc., according to available material and the ability of the children. Helpful illustrations for this will appear in the November number.

### GRAMMAR

**SEVENTH YEAR.** Select two or three useful and beautiful objects to be completed before Christmas.

Selections might be made from the following list of things usually possible to this grade: Picture frame of wood, cornucopia, ornamental box for candy, cover for a bound book, whisk-broom holder, perpetual calendar of cardboard, or of movable cards in a box, bird house, tooth pick holder of card or wood, top, box for school kit, decorative motto, toys, etc. An ornamental motto, H,\* a candy box, and a whisk-broom holder have been chosen for this outline. They require preparatory work as follows:

Learn the use of the drawing board, T-square, and triangles, and draw two views of simple solids.



The Milton Bradley Mechanical Drawing Kit is the ideal thing for use in schools. If it cannot be had, the lessons will have to be modified and the work done with ruler and compasses. Teach the simple rules of handling the tools. Head of T-square always at the left and flat against the edge.

\* Perhaps a simple sign or label will be difficult enough, such as those reproduced on this page, from the work of seventh grade pupils, Newton.




Vertical lines drawn by means of triangle. Make sheets of drawings similar to that shown at p. 112.

**Practise the Roman alphabet.**

Rule light horizontal lines the proper distance apart, as suggested by the example to be copied, and draw the letters freehand, being especially careful to make vertical lines vertical. Practise words which will be needed in making the booklet. A diagram of heights similar to that given at I will help to fix in mind these simple facts: That Roman lettering looks well when the small letters are more than half as high as the capitals, and when the ascenders are longer than the descenders, and when the space between two lines of lettering is greater than that occupied by the body of a line of lettering.

**Make an ornamental motto in black.**

 MERRY heart goes all the day,  
Your sad one tires in a mile.  
Shakespeare

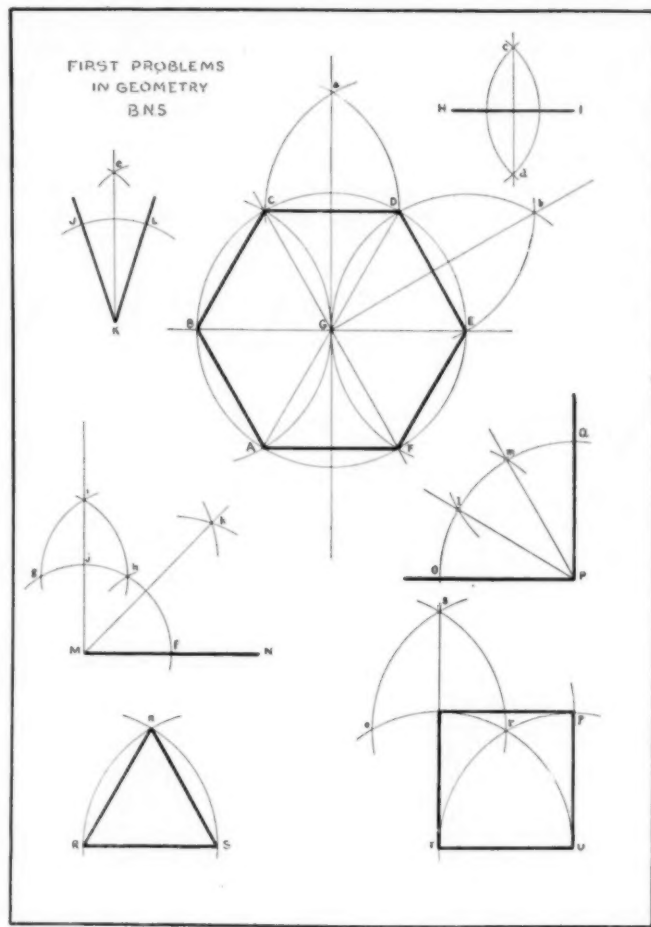
The motto may be chosen by the class. That given as an illustration need not necessarily be taken. The result should be a well proportioned card, with proper margins, and handsome legible lettering.

**EIGHTH YEAR. Select two or three useful and beautiful objects to be completed before Christmas.**

The following is a suggestive list: Ornamental motto, illustrated booklet, picture frame with easel back, candle and lamp shades, table book racks of various kinds, cardboard bookcase (for individual book), lamp screen, toy cart, sled, and furniture, perpetual calendar of wood, (with rolls), knife tray, match safe for wall, bracket for clock, flower pot rest, and bill file.

An ornamental motto ("A Merry heart"), a cardboard case for a book, and a table book rack have been selected for this outline. They require the following preparatory work:

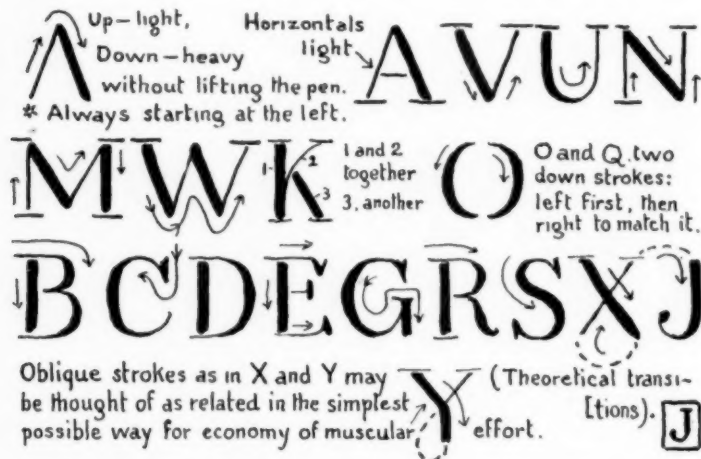
FIRST PROBLEMS  
IN GEOMETRY  
BNS



Attain skill in the use of the mechanical drawing kit, and work out the fundamental geometric problems.

The problems should be solved by the pupils (the teacher guiding them by skilful questions) by studying the construction of the hexagon in a circle. They are: To bisect a given line; To erect a perpendicular at the end of a line; To construct an equilateral triangle on a given base; To construct a square on a given base; To bisect an angle; To trisect a right angle.

Finished sheets should appear like that shown at page 117.



Practise the Roman alphabet.

Teach something of the theory of shading in the letters (see J\*), and point out some of the refinements of form,—the enlargement of the curvilinear letters, and their closer spacing, the characteristics of ciphers, etc.

Make an ornamental motto in two colors and black.

The motto may be selected by the individual pupil. Plan to have the motto in black on a tinted paper, and the sheet mounted on a card of the right color, shape and size to produce a beautiful whole. The ornamental initial may contain the key color of the scheme in rather full intensity if desired.

\* From the Blackboard in Sunday School, Bailey. W. A. Wilde Company, Boston.

Plan the whole carefully. Lay it out accurately with instruments. Draw it with the utmost precision.

**NINTH YEAR.** Select two or three useful and beautiful objects to be completed before Christmas.

Selections might be made from the following list, but any other objects within the range of possibility may be selected instead: Ornamental motto, illustrated booklet on the Madonnas, lamp or candle shade, fire screen, lantern, some simple object in bent iron, a box for stationery, a paper rack for the wall, a glove box, work box or basket, book shelf or tabouret.

WHEN duty whispers  
low, Thou must,  
The youth replies, I can.

Emerson

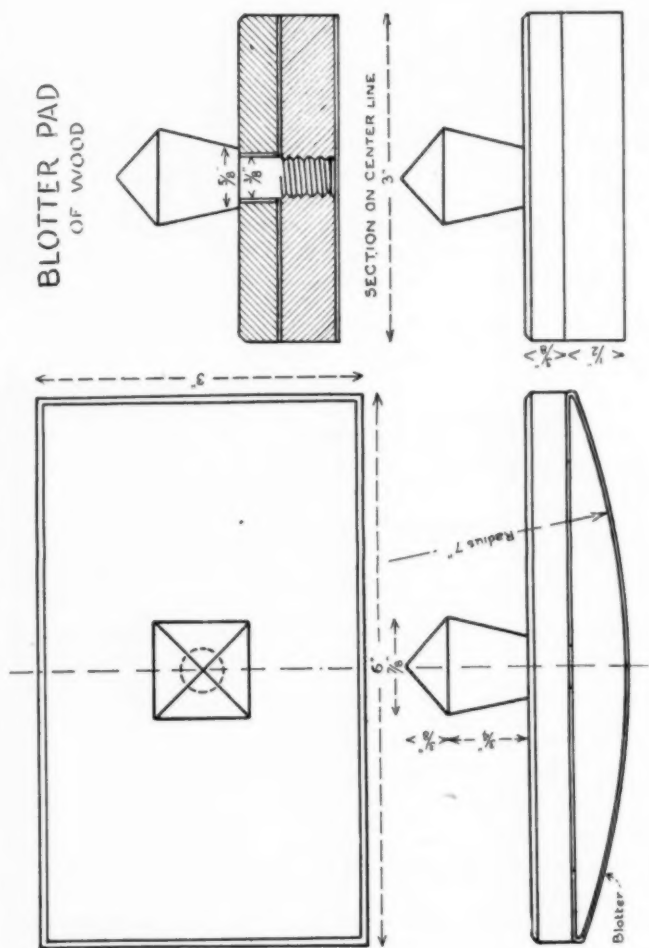
In November this will be published as a Supplement, full size, in two colors.

For this outline an ornamental motto ("Duty"), a glove box and a box for stationery — a writing-kit box, have been chosen. They require preparatory work as follows:

**Practice making some good freehand alphabet.**

The Roman or some modification of it is recommended. Study to determine what constitutes "style" in lettering. See that all the letters must have something in common, — thickness of stroke, character of stroke (smooth or rough edge), shapes of ceriph (sharp pointed, blunt pointed, cut off vertically or obliquely, rounded or angular, etc.).

# BLOTTER PAD OF WOOD



**Make an ornamental motto within an enclosing form.**


If possible plan to have the motto "framed" *passee partout* under glass. Decide upon the color of the tape to be used in doing this and work out a color scheme for the whole in which the color of the tape shall keep its proper place. Each pupil may select his own motto and his own color scheme. Interest will be added to the problem by making the color scheme right for a certain room at home where the motto is to be hung.

**Make a careful study of some common object, requiring the drawing of a section to make clear all the facts of form.**

Take a flower pot and saucer, a chair with a hollowed seat, a table with a drawer in it, a toy bureau,—anything at hand that will serve to correlate two or more views and a section.

Have freehand sketches of the views made first with the dimensions added. Be sure that every step is clear. From the sketches have the working drawing made to a convenient scale.

The illustration is the working drawing of a Blotter Pad, the original of which was made by a pupil in Fitchburg.\* The knob screws in, and the top has a carved ornament upon it (not shown in the drawing). The thread for the knob was cut by a machine.

 Drawings for the other selected objects (Grades 7, 8 and 9) with complete directions for making them will be given in the December Outline, next month.

\*The making of this will be explained and illustrated in the November number, by Mr. Messenger, Supervisor of Manual Training, Fitchburg, Mass.

# OUTLINES FOR RURAL SCHOOLS

By **WALTER SARGENT**,  
State Supervisor of Drawing for Massachusetts.

## NOVEMBER

### CONSTRUCTIVE AND GEOMETRIC DRAWING

#### DIVISION I. First four years in school.

##### A. Geometric elements.

The circle is the geometric figure most easily appreciated by small children. Interest the children in perfect circles; for example, by drawing before them circles of different sizes with colored chalk on the blackboard by means of string or blackboard compasses. Have the older children of this division trace circles on colored paper, by drawing around a cup, dinner pail, bell, cardboard circle or some other circular pattern. Have all the pupils in the division cut these circles as accurately as possible.

The colored paper need not be expensive. Butcher's paper, colored wrapping paper, etc., do very well. The circles when of appropriate size and color may be put to some use, for example, as mats under vases or under flower pots.

Occasionally the sunlight falls through narrow slits at the edges of curtains or through shutters, and forms a multitude of sun circles. Small children are always interested to see who can hold a sheet of paper so as to catch the most perfect of these.

Show the children how to draw large circles and half-circles freehand on the blackboard by swinging the whole arm as a radius. Draw circles and half circles on paper.

Practise drawing vertical lines on the blackboard, to be tested by a plumb line, and horizontal lines to be judged by the eye. Have each child place his pencil on a sheet of paper to represent a vertical line. Draw long vertical lines on paper. Follow this practice by sketches on paper and blackboard of houses, fences, telegraph poles, etc., with special care that the proper lines are vertical. Teach horizontal lines in a similar manner.

##### B. Use of rule and scissors.

Show children how to use a rule to draw straight lines. Practice drawing straight lines of any given number of inches from 2" to 12" with a rule. Practice cutting to a line with scissors.

### C. General use of drawing.

Have children make illustrations of history stories and other school work, and of November scenes and occupations. It is all important that drawing become a matter of course and be continually used as a common means of expression by these children who are beginning.

## DIVISION II. Fifth to ninth years in school.

### A. Vertical, horizontal and parallel lines, oblique and angles.

Have children draw long vertical and horizontal lines on the blackboard. Judge these first by the eye and mark them according to the opinion of the class, then test with plumb line and level. Draw vertical and horizontal lines on paper. Test columns of figures and words, written work and margins, for proper applications of vertical and horizontals.

Draw oblique lines about 12" or 15" long, in various directions on the blackboard. Have children add other lines to make exact right angles of these to be tested by placing a sheet of paper in the angle. Later have pupils complete squares on similar lines by adding the other three sides freehand. All testing should be done after pupils have taken their seats.

Have children draw straight and curved lines freehand and add other lines which shall be parallel to these. Practice this on blackboard and paper and test results.

Practice placing pencils or splints on paper to show slants and angles of objects, as the picture cord, hands of the clock, branching of a twig, gable of a house seen from the window, etc. Place some object as a broom or yard-stick at different angles and have children show quickly the various slants by placing splints and afterwards by drawing.

### B. Instrumental Drawing.

Show children what perfect circles may be drawn with compasses. Observe which children handle their compasses most deftly, and let the others watch to see how they do it. Show the class how to use a foot rule quickly and accurately. Give them practice in drawing squares and oblongs according to dictated measurements. Encourage pride in accuracy. Each pupil should be able to take measurements of simple geometric figures from dictation and give accurate results. For example, a square  $3\frac{1}{4}" \times 3\frac{1}{4}"$ , an oblong  $2\frac{1}{8}" \times 5\frac{1}{4}"$ , an equilateral triangle 4" on each side, a folded cover for



sheets of paper 6" x 9", the cover to extend  $\frac{1}{4}$ " beyond the edges of the enclosed sheets.

Let as many of the problems as possible be for things of use, as folders for papers of a certain size, mounts for calendars, Perry pictures, etc., and measurements for lettering. Suggestions for other applications will be found in the graded outlines.

### **C. Lettering.**

Select from the graded outlines the instructions for lettering best adapted to the pupils of your particular school and follow these. Show children title pages and covers of books and magazines and interest them in good printing.

### **D. General use of Drawing.**

Continue illustrations of school work. Sketch appearance of countries studied in geography. Illustrate history and natural work. Print titles. Make common use of the geometrical terms involved in the month's work, e. g., vertical, horizontal, oblique, parallel, right, acute and obtuse angle, the parts of the circle, etc.

# HIGH SCHOOL

The first of a series of typical courses

ART COURSES OFFERED BY THE BROOKLINE HIGH SCHOOL\*

## THIRD YEAR

Mainly Elective

### I. Drawing.

Cast drawing using three, five or seven notes.

Composition in neutral values, three, five or seven notes.

Composition in color values, three or five notes — reference to Japanese prints.

Landscape and figure composition.

Decorative illustration: posters, book cover designs.

Drawing from reproductions of the old masters; Albertina Collection.

Drawing from object and cast with special reference to college requirements.

### II. Handicraft.

Original designs applied to art needle work, leather and metal.

Making of passe partout frames — book binding — magazine folios.

Modeling in clay: objects, reliefs and heads.

### III. Lecture Course.† Foreign and Domestic Architecture.‡

Required of girls in the Technical Course.

a Domestic: Primitive shelters, tent, log cabin, etc. Castle, manor, town house; villa, farm and country house.

b Ecclesiastic: Basilican and Romanesque types; Wren churches, the Protestant meeting house, the modern American church.

c Civic: school, town hall, library, art museum, railway station, bridges and parkways.

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\*The forepart of this course was published in the September number.

†To correlate with English and American History, Civil Government, Domestic Science, and Physics.

‡This course is intended to emphasize the fact that architecture, as a prime expression of civilization, has a development that parallels man's growth in thought and achievement. Special attention is given to tracing the ancestry of building through local types; principles of good architecture are dwelt upon — fitness, consistency, sincerity. Illustrative drawings are made and notebooks are kept.

*d* Detailed study of the modern country house and city house, plans, exteriors, interiors, furniture and decoration.

#### **IV. Lecture Course. Greek Architecture and Sculpture.**

Homeric period : Troy, Tiryns, Mykenæ.

Temples : Ægina, Olympia; Archaic Sculpture.

Olympic Games : Influence on Greek Art.

Akropolis at Athens : Parthenon, Erechtheion, Niké Apteros.

Parthenon : metopes, frieze, pediments.

Sculpture : development from archaic to perfect period.

Greek Vase Painting : prehistoric, archaic, black-figured and red-figured ware.

Suggested drawings : Doric and Ionic orders, plan of Greek temple, front elevation showing pediment decoration, archaic figure, an athlete, a victory. Greek vase decorations.

### **FOURTH YEAR**

Elective

#### **I. Drawing.**

Drawing from cast, object and life.

Drawings from reproductions of the old masters.

Landscape and figure composition.

Analysis of the principles of line and color composition in Japanese prints.

#### **Pen and ink drawing.**

Methods in the use of line by modern draughtsmen.

Rendering of architectural details; Roman, Byzantine, Renaissance, Gothic, from photograph and cast.

#### **II. Handicraft.**

Original designs applied to various materials.

Stained glass; designed, cut, soldered.

Monotypes; etching on glass, brass and copper; enameling.

Handicraft of previous years continued.

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### III. Lecture Course.\* Domestic and Foreign Architecture.†

Ecclesiastic: Cathedral building; Romanesque, English and French Gothic.

Municipal: town halls, museums, bridges, parkways.

Private: dwellings, palaces.

### IV. Lecture Course.‡ A history of painting.

Italian: Giotto, Botticelli, Raphael, Michaelangelo, Leonardo da Vinci.

French: David Delacroix, The Barbizon Group, Millet, Corot.

Dutch: Van Eyck, Memling, Rubens, Rembrandt.

Spanish: Velasquez, Murillo.

English: Sir Joshua Reynolds, Gainsborough, Pre-Raphaelite School, Turner and Ruskin.

Technical processes noted: panel painting, fresco, oil painting, engraving, etching.

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\*To correlate with Civil Government.

†This course is a continuation of Lecture Course III in Third year. Emphasis is here placed upon *foreign* architecture and its development.

‡In connection with the above course practical talks are given on—the picture from the artist's standpoint—the elements of beauty in pictorial composition—the arrangement of pictures in museums—modern exhibitions—tendencies in American art—mural painting.

## IRENE WEIR

Director of Art, Brookline, Massachusetts

## HELPFUL REFERENCE MATERIAL FOR NOVEMBER WORK

- ALPHABETS, published by the Davis Press. Text Books on Lettering such as Brown's, Strange's, Day's, etc.
- BOOKLETS, Making of. Pupil as Bookmaker, Whittier. Book, Vol. 3, p. 93. Preserving School Work, Whitney, Book, Vol. 3, p. 405.
- DRILL EXERCISES. Straight lines and curves. New Method in Education, Tadd.
- DRAWING TO SCALE. Mechanical Drawing, Edwards, Book, March 1903. See also Working Drawing.
- GEOMETRIC FIGURES. Thompson's Manual Training Handbook, No. 1. See also Mechanical Drawing.
- GEOMETRIC PROBLEMS. Thompson's Mechanical Manual. Mechanical Drawing, Cross, Chap. II.
- LETTERING. The Teaching of Lettering, Perry, Book, Vol. 3, p. 196. Teaching Lettering, Daniels, Book, Vol. 4, p. 549. How to Draw Letters (block letters), Prang Text Books, IV, p. 74; V, p. 67; VI, p. 61.
- MECHANICAL DRAWING, Edwards, Book, Dec. 1902. Mechanical Drawing, Cross, Chap. I. Kit and Use, Examples of, Supplement to Book, March 1904. Measuring and Planning, Prang Text Books, IV, p. 67.
- OBJECTS TO MAKE. Haney, Book, Vol. I, p. 129; Book, Outline, Nov. 1903 and Dec. 1903. Introduction to Handicraft, Soper, Book, Vol. 3, p. 389. Supplement to Book, Nov. 1904. Outline, Dec. 1904. Problems in Woodworking, Murray. New York Outlines, Dr. Haney.
- SECTIONS. See Working Drawing.
- WORKING DRAWING. See Drawing to Scale. Also Augsburg Manual III, Chap. XI. List of suitable objects to draw, Augsburg Manual III, p. 203. Prang Text Books, VI, p. 61. Mechanical Drawing, Cross, Chap. III. Thompson's Manual Training Handbook, No. 2, Section VIII.

## THE SCHOOL LIBRARY

**The Psychology of Beauty.** By Ethel D. Puffer.  
Houghton, Mifflin & Co., 1905. 280 pp., 5 x 7 1-2.  
\$1.25.

This book, of especial interest to all who think upon whatsoever things are lovely, records a new insight into the problem of the beautiful. The old speculative theories are tested by the results of modern investigation and experiment in the realm of physiological-psychology, and a new "more or less consistent and complete æsthetic theory" is presented with convincing clearness. The presentation might not seem clear to one accustomed to light reading only, for it is scholarly. The book measures one's power to follow close analysis and logical deduction, and presupposes such intimate acquaintance with the finest things in painting and sculpture, that half-tone plates from them are unnecessary. The beauty of fine art, of music, of literature, of the drama, and of ideas, is discussed in a masterly way, revealing a most enviable grasp of subject matter, knowledge of "authorities" and range of appreciation. "The human being who thrills to the experience of beauty in nature and art" and who does not "forever rest with that experience unquestioned," but seeks a reason for it, will read Miss Puffer's book with avidity and finish it with gratitude. Those who teach design and composition will see their old problems under clearer light after they have mastered this *Psychology of Beauty*.

**How to Know Wild Fruits.** By Maude Gridley Peterson.  
The Macmillan Company, 1905. 340 pp., 5 x 7 1-2. 80 illustrations. \$1.50.

Who has not rejoiced in the beauty of fall fruits as in that of spring flowers? Who has not felt the disappointment of being unable to discover the identity of some brilliant treasure of the kingdom of plants when he has been captured and brought indoors? Every lover of Nature, especially if he has to do with inquisitive children, is indebted to Mrs. Peterson for this long-needed handbook. The excellent guide to families and species, together with the indices, make it easy even for a novice to identify a specimen after observing the character of growth and the color. The text is readable, and right for use in schools. The language is not technical, the illustrations illustrate, and the book is well made. It is a good reference book to have at hand every fall.

**Mechanical Drawing.** By C. L. Adams. Geo. H. Ellis Co., Boston, 1905. 204 pp., 8 1-2 x 11. 160 illustrations in the text and 23 plates.

Mr. Adams, associate professor of drawing and descriptive geometry in the Massachusetts Institute of Technology, has produced a standard reference book, dealing with every phase of the subject, from the selection of a set of instruments to the making of Patent Office drawings. No detail of information as to the care and use of instruments, the conventions of mechanical drawing, lettering, dimensioning, tinting, blue-printing, and reproducing by other means, is omitted. Moreover, every point is amply illustrated. Seventy-four problems in geometry, and such topics as mechanical object drawing, isometric drawing and the making of wash drawings are explained and presented with a precision and completeness which leave nothing to be desired. The book is admirably printed and serviceably bound in boards and cloth. There is no better book on the subject.

**Cam Construction.** By George Jepson. D. Van Nostrand Co., 1905. 60 pp., 6 x 9, 37 illustrations, many of them large plates in two colors. \$1.50.

The well-spaced, simple but richly colored cover, the exquisitely drawn illustrations in red and black, and the clean, open Roman type printed on good cream tinted paper, make this the prettiest book yet published on the prosaic subject of mechanical drawing. In this case the fine feathers belong to a fine bird, for the subject of Cams is treated exhaustively, with a direct simplicity of style and an orderliness of presentation wholly commendable. The volume throughout is characteristic of its author, the competent, gentlemanly and genuine man who has won the friendship of so many classes at the Massachusetts Normal Art School. The book is invaluable to all students in advanced mechanical drawing, and a model for those teachers who propose to publish something in that line.

**Problems in Woodworking.** By M. W. Murray. The Manual Arts Press, Peoria, 1905. 50 plates, 6 x 9, detachably bound. 50 cts.

After the ill arranged drawings of clumsy and useless wooden models too often presented for manual training students to study, these simple and wholesome plates are as refreshing as a drink of spring water. If one is

inclined to call an occasional model rather harsh in line, such as the Shelf, plate 12, or the Whisk Broom Holder, plate 13, he discovers upon reading the Notes, that the rough model only is presented, that students may have the pleasure and profit of perfecting the design for themselves, each according to his own ideas. All the models are useful and well proportioned, and their construction is workmanlike. The plates are well printed on substantial gray paper suitable for classroom use, and bound by means of brass fasteners within neat paper covers. Mr. Murray is a successful teacher in the schools of Springfield, Mass.

### THE SEPTEMBER MAGAZINES

From the point of view of  
the teacher of Manual Arts

#### Booklovers

The great Sioux Festival contains good photographs of Indian life, by Rex E. Beach. The first architect in America, Benjamin Henry Latrobe, contains reproductions of his sketches for buildings in Washington. There are two drawings by Peixetto which illustrate admirably the elimination of detail in rendering buildings, pp. 265, 267.

#### Century

The proposed changes in the National Capitol might be considered as almost supplementary to the article on Latrobe in the Booklovers, and Jules Crow's of the new Madison Square Presbyterian Church, page 619, illustrates very effectively the same principle of simplification of architectural detail as the drawing by Peixetto. The frontispiece is a stunning piece of color (if an artist's phrase may be used) by John W. Alexander. It is a perfect illustration of a complex harmony with green as the dominant note. The Historic Palaces of Paris contains three drawings, each characteristic of the artist; a pen drawing by Harry Fenn; a drawing in three values by Guérin; and a black and white by Castaigne. Probably the article of the greatest interest to the craftsman is the Viking Ship found at Oseberg, with five admirable drawings from photographs by Harry Fenn. A careful study of Frost's drawing, p. 734, in view of the poem, Holding Off the Calf, will convince one for the hundredth time that when it comes to doing that sort of thing Frost is without a rival. Perhaps the strongest single illustration in the book is that by Sterner, p. 745. Study the values. The artist who tells the most with the fewest lines in this number is May Wilson Preston in Mrs. McGroarty's Inheritance.



### **Chautauquan**

The Spirit of the Orient contains several illustrations worth preserving. The Great Buddha, The Rock and Castle, p. 12, The Taj Mehal, p. 14, and the two views of the Himalayas, pp. 26 and 37. These last help to explain some of the effects to be seen in Japanese prints. Professor Harold N. Fowler describes Spoleto in the Metropolitan Museum, three illustrations. The birdseye view of the Colosseum, p. 72, supplements admirably the ordinary photograph of it.

### **Country Life**

The home of Daniel Webster at Marshfield, Massachusetts, is the XVI in the series of Country Homes of Famous Americans. Some of the rarest photographs ever published are by Stephen N. Leek. The frontispiece is a photographic wonder. The illustrations furnish all the "reindeer" we shall need for our Christmas drawings. There is a fine landscape for rendering in values, p. 517, and another on p. 530. The Bee in the Lady's-slipper has illustrations which show with remarkable clearness the foreshortening and lighting of plant forms.

### **Craftsman**

Arnold Boecklin and his work is treated by Amelia Von Ende, four illustrations. The Hildesheim Silver Treasure contains half-tones of twenty-four beautiful antique objects. Prehistoric and Pueblo Community Dwellings are described and illustrated by George Wharton James. Frank Ira White writes of the Civic Art in Portland, Oregon. There is a brief but well illustrated article on Miss Marie Tuthill's artistic scissor work.

### **Delineator**

The best piece of color this magazine presents is on the cover. The girls inside the Delineator this month are ghostly compared with the one outside. The Paradise of Poets contains pictures reminiscent of Southey, Shelley and Wordsworth. The Collector's Manual deals with English pottery and porcelain. Nearer, My God, to Thee is the famous hymn. Bull's drawings furnish us with a good tiger, porcupine, elephant, bear and jaguar. A sensible suggestion on the use of leather in dress is to be found on p. 389.

### **Harper's**

Compare Pyle's frontispiece with his other color-plate p. 492. The second is the better harmony of color, for it is completely saturated with the

dominant hue. In the frontispiece the green-yellow light on the floor and the dark robe are out of sympathy with the rest of the hues. The photographs by Arthur Hewitt for *The Seashore*, by E. S. Martin, are more successful as compositions than as pieces of process work. It's a pity the platemakers were so seldom able to get a horizontal horizon. The Plate by Alice Barber Stephens, p. 566, is one of the best in the book. Rebecca Mary would hardly be herself without the characteristic drawings of Elizabeth Shippen Green, two of which appear in Article 7. My Antarctic Explorations by Dr. Charcot, furnish illustrations of winter effects. Among the etchings by Charles Henry White, one of the best is that on p. 621, where he has suggested with more than ordinary success something of the enormous size of the Brooklyn bridge.

### McClure's

The most attractive illustrations are of course those in color by Fernand Lungren for William Allen White's article *On Bright Angel Trail*. Of these the best are the *Water Knife*, the *River*, *Moonlight*, and *In the Depths*. The others are not so convincing. The drawings which will best repay careful study are those by A. B. Frost for Eugene Wood's *Circus Day*. Only Frost would think of drawing a rooster in so surprised an attitude, p. 527, or a trumpeter so completely transformed into a blast as that on p. 533. The circus gentleman professor is perfectly characterized on p. 539. The experiments in color, pp. 552-560, are not successful. The color is obtrusive. Nothing in the book is better as a study in character than the *Lanigan* by Jay Hambridge which forms the frontispiece.

### Ladies' Home Journal

The cover contains an effective drawing of *The Automobile Girl* by Harrison Fisher. Peter Newell contributes an *Alice in Wonderland Bedquilt* of an amusing pattern. Somebody writes well on *Good Taste and Bad Taste in Framing Pictures*, with eight convincing illustrations. It is refreshing to see at last "fashion-plates" which are not ridiculous in drawing. Miss Cochrane's children are especially charming. Among the other illustrations worth the student's attention are the little outline drawings by F. Vaux Wilson, p. 25, and those by Katharine Richardson, p. 24. Notice Blendon Campbell's *Mother and Child* in the advertisement opposite p. 3. That is a novel and pleasing arrangement of that hackneyed subject well composed within the circle.

### **Masters in Art**

Claude Lorrain is the subject this month. One is impressed in looking through the plates with Claude's influence upon Turner, and with Turner's indebtedness to Claude. The atmospheric qualities of the originals have been wonderfully well preserved in these fine half-tones. One feels like renewing his thanks to the Bates and Guild Company with each succeeding number of this unique magazine.

### **Outing**

The cover is a beautiful piece of decorative coloring. The frontispiece by J. M. Gleason reminds one of a shrewd sentence in Miss Puffer's *Psychology of Beauty*. "The limbs must be adjusted or surprised in some pattern beyond their own. The ideas are the occasion, and the example for new outlines." Gleason evidently believes this. He has certainly embodied it with an almost amusing success. The *Fallacies of Roughing It* contains several unusually brilliant camping photographs by F. L. Mead. For an effective composition in horizontal lines, see the dog-sleds of the fur-traders, p. 656. The plate on p. 683 affords an opportunity for the student to see how photographs are retouched to make them more effective. There are three admirable photographs of the dog on the hunt, pp. 700-703, and of that difficult thing to draw—a boat, on pp. 722-726. There is an admirable photograph of camels on p. 728, and of an elephant on p. 732.

### **Printing Art**

The price of this periodical has been reduced to three dollars per year, which brings it within reach of a larger number of teachers of design. There are two articles of especial value to teachers in this number. "The Symbolism of Form" by Henry Turner Bailey, with more than fifty illustrations, and that on "Calendars and Calendar Pads," probably by Mr. Henry Lewis Johnson, the editor of the magazine, with nine samples of good calendar pages. There are three astonishingly fine examples of three-color printing, and at least a half-dozen model harmonies of color among the ads.

### **Scribner's**

The frontispiece by Oliver Kemp combines strong contrasts in value with great delicacy and variety of color. Both in composition and technique it is out of the ordinary, and wonderfully satisfactory. Compare it with the plate on p. 306 for color, and with the plate on p. 332 for drawing, and rendering of textures and values. The article on Heads and Horns to which

this is the introduction contains notable material for the designer. The *Edge of the Desert*, by Dwight L. Elmendorf, is one of those flashlight articles which illuminate a dead past with startling clearness. Who ever heard of Timgad before, or El Djem! but what a seething life they must have known! Among the beautiful half-tones in this number, some of the best are that by Walter Appleton Clark, p. 293, and that by A. I. Keller, p. 355. The *Field of Art* contains a wise word on French Painting at the Beginning of the Twentieth Century.

### St. Nicholas

Queen Zixi still holds the interest of the children, and the illustrations by Richardson seem better with each succeeding number. The frontispiece in color is an odd and beautiful combination. Mrs. Lucia Ames Mead gives a little talk about Architecture with eight illustrations. Cornelia Hickman writes entertainingly of a visit to Plymouth Rock. Mr. Caffin's eleventh paper compares *Fortuny* with *Von Piloty*. On pp. 1010 and 1011 are silhouettes which suggest the possibility of making a good sectional map of the United States as a school exercise, correlating geography in drawing. The *Home Sketches* by Rose Muella Sprague are good subjects for coloring. The *Practical Boy* builds a gymnasium. Do take a look at Peter Newell's *Electric Fan*, p. 1027.

### Studio

AUGUST: An Exhibition Number, so to speak. The Venice Exhibition, the Salon of the Société National des Beaux-Arts, the Lalique Exhibition, that of the New York Water Color Club, and of other minor societies, are all represented by many beautiful half-tones. The *Water-Color Art* of H. B. Brabazon is exemplified by several plates, one, forming the frontispiece, in color. Four other color plates are by Kossiakoff from Russian Church Architecture, the most pleasing being the "Interior of the Cathedral of the Annunciation, Moscow." There is a finely illustrated article on the Albright Art Gallery, Buffalo, on the work of the Art Student's League of New York, and of the Mechanic's Institute at Rochester. On page XLVII is a fine half-tone of the Boston Velasquez, the portrait of Philip IV. of Spain.

SEPTEMBER: The richest article for teachers of art in elementary and high schools is that by A. S. Levetus on *The Craft Schools of Austria*, with scores of helpful illustrations, several showing skilful adaptations of plant and insect forms. There is a second paper on the Venice Exhibition, and a most interesting article on the Odds and Ends from Edward Penfield's

Studio, containing studies of cats and roosters just right for children to emulate in handling. Charlet's Fisherman's Luck and The Little Antique Shop, a water-color by Dorothy Osborn, are reproduced in color. Teachers interested in Monograms and Marks will enjoy the page of them by George Auriol. This is an unusually rich number from the point of view of the teacher of children.

### Suburban Life

Mr. Arnold, the editor, writes about a representative American school, St. John's, Manlius, N. Y. The contents design is startlingly original! The frontispiece and the first illustration offer examples of typical tree-forms. Professor Maynard's article on Dutch Bulbs for Winter Blooming will be read with interest by those who wish to know more along the line of Professor Weed's article in this number of the School Arts Book. William A. Small writes briefly on the Question of Wall Coverings, with six illustrations.

### World Today

The cover in blue and yellow is a good bit of design admirable in perspective. In the toned half-tones illustrating the new Chicago, and Oregon at its Exposition, one begins to see what satisfactory illustrations this process is destined to yield. Compare pp. 941 and 943 as examples of the different effects which may be secured by the adjustment of tint to subject. The Roman Campagna by Raphael Simboli (with eleven illustrations) will be read by every lover of old Rome.

### Miscellaneous

The Perry Magazine, in addition to its usual features, contains the beginning of a course in Italian Art for Women's Clubs, and a good article on Pictures in the Primary Room by Anna S. Graham. Philip Emerson writes about a Glass Factory.

*Kind und Kunst* (always rich) contains this month a series of bold illustrations in ink on the Adventures of Gulliver, and some more delicate but equally admirable illustrations of such fairy stories as Little Red Riding Hood, The Sleeping Beauty, Puss in Boots, and the Pied Piper. There are also plates showing artistic modern German toys.

The New England Photographer, August-September, contains at least two remarkable photographic portraits. The Shepherd Boy, by C. W. Hern, and the Portrait by J. Garo of Boston. Either one of these might easily pass as a photograph from some masterly painting.

## EDITORIAL

**D**O YOU know a Vagabond Song by Richard Hovey? Perhaps you know that of which he sings in these stanzas:

"There is something in the autumn that is native to my blood —  
Touch of manner, hint of mood;  
And my heart is like a rhyme,  
With the yellow and the purple and the crimson keeping time.  
The scarlet of the maples can shake me like a cry  
Of bugles going by.  
And my lonely spirit thrills  
To see the frosty asters like a smoke upon the hills."

Unfortunately we cannot follow the poet farther as he rises to follow October, for we have to keep school; but we can bring something of the glory of the hills into our schoolrooms, and in the presence of the year's ripe fruitage enforce the lesson that a good harvest comes only from a good sowing.

¶ Having read the second part of President Eliot's address, may you be moved to find the first part in the September number, and read both parts through again at a sitting. The time will be well spent. Some things yield more upon a second reading, and some need to be read many times. One book (and I have forgotten which) begins to yield richly, according to Dr. Harris, at about the thirteenth reading.

¶ The Analytical Study of The Plant by Miss Irene Sargent should stimulate supervisors and others interested in self-improvement through study of nature, and should prove helpful in teaching high school students. The illustrations are almost photographic. They are pushed much farther than many of us would advise; but they are just right for the high school boy

to see who thinks his half-studied sketch is a good drawing.

¶ The best possible introduction to Professor Weed's article would be a visit to the State Normal School, Lowell, in February. Could you but see the pretty rows of little flower pots all holding nosegays, the happy little boys and girls, you would all pounce upon Daffodils and Crocuses for School Use, and begin planting at once that the beauty and the joy might increase in your own schoolroom.

¶ The article on Decorative Arrangement ought to help, also. If it doesn't—Well, that reminds me of old Doctor Pratt. When he handed a bottle of medicine to Uncle Mike he said, "There, you take that, and if that doesn't help you, I'll give you something that will." Of course we all know that there are some who maintain good decorative arrangement to be all a matter of feeling. So it is, provided one knows how he ought to feel! Good taste is the result of a guided experience. The guiding may come through an inherited tendency, through familiarity with fine things, and through knowledge of principles. Happy is the man thus guided. As teachers our only topic is that which can be taught, namely, the principles. If there are no principles to teach, there is nothing to teach. Nothing is left us but to be

Lost in wonder, love, and praise,  
and the dear children must be left to flounder on.

¶ The eight drawings reproduced as a supplement this month are from a series of Japanese drawing books published by Mr. Bunkio Matsuki of Boston. For interest of subject, placing on the sheet, free, simple,

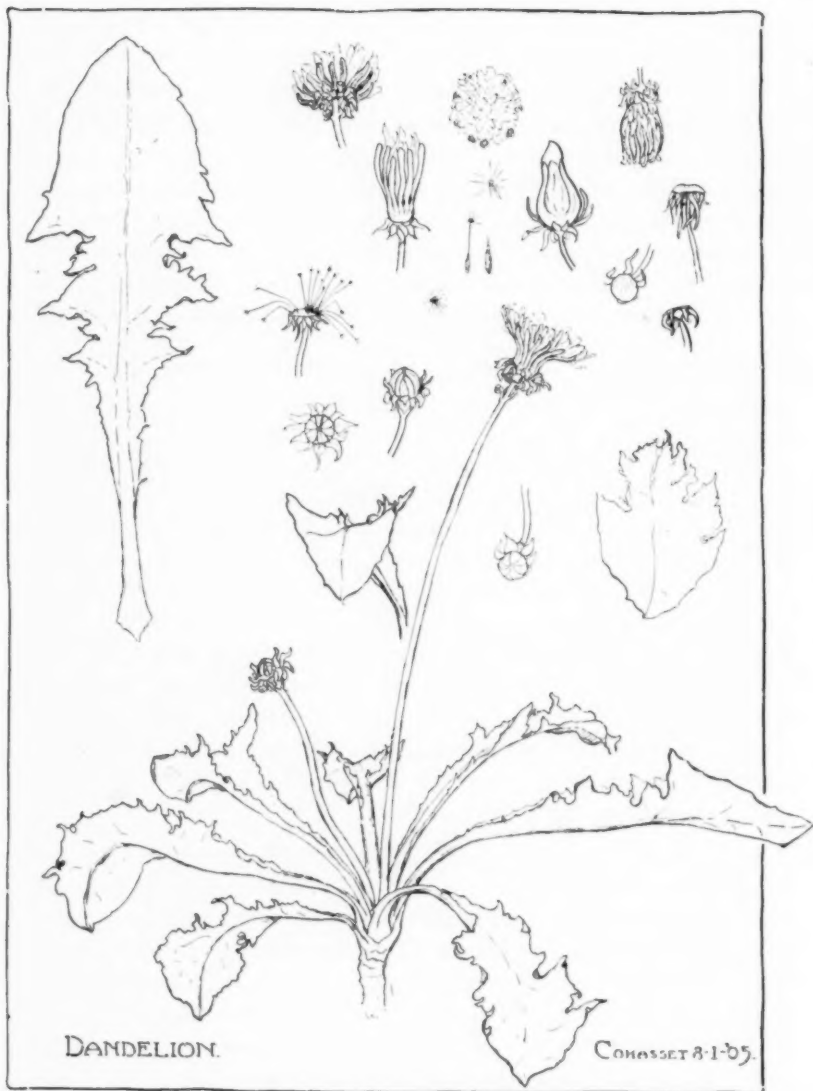


truthful drawing, and charm of effect, they are unrivalled by anything produced by the artists of Anglo-saxondom. As one looks at them, so full of spirit, so easily done, apparently, one cannot but feel that we labor a good deal in our art. It doesn't seem spontaneous and joyful like this. Even the French drawings reproduced in Miss Sargent's article are ponderous and mechanical beside these from the orient.

¶ The four plates, pp. 140-143, are from sheets made by students in Dr. Haney's class in Design at Cohasset last summer. Five lines of work were carried on from the first, side by side, and closely interrelated: thoughtful studies from nature, the principles of design, the decorative rendering of natural forms, the theory of color, and applied design. Unfortunately examples of the color sheets and of the "applications" cannot be given at this time. Enough is given, however, to show the general character of the work Dr. Haney secured during the five weeks of the course. The instructor neither whirled on the right foot of "pure design" nor hopped on the left foot of "practical design;" he walked straight ahead on both feet and the students followed, enthusiastic, working day and night.

¶ Seldom does one find a bit of advertising so attractive, so saturated with the spirit of joyful handicraft, and withal so thoroughly artistic as that which came this summer from Mr. Frank G. Sanford at Chautauqua. The little folders appeared every week in the form of blue prints, two pages of which are reproduced here in black from the originals upon tracing cloth. But alas the values are reversed and modified; the pleasant effect

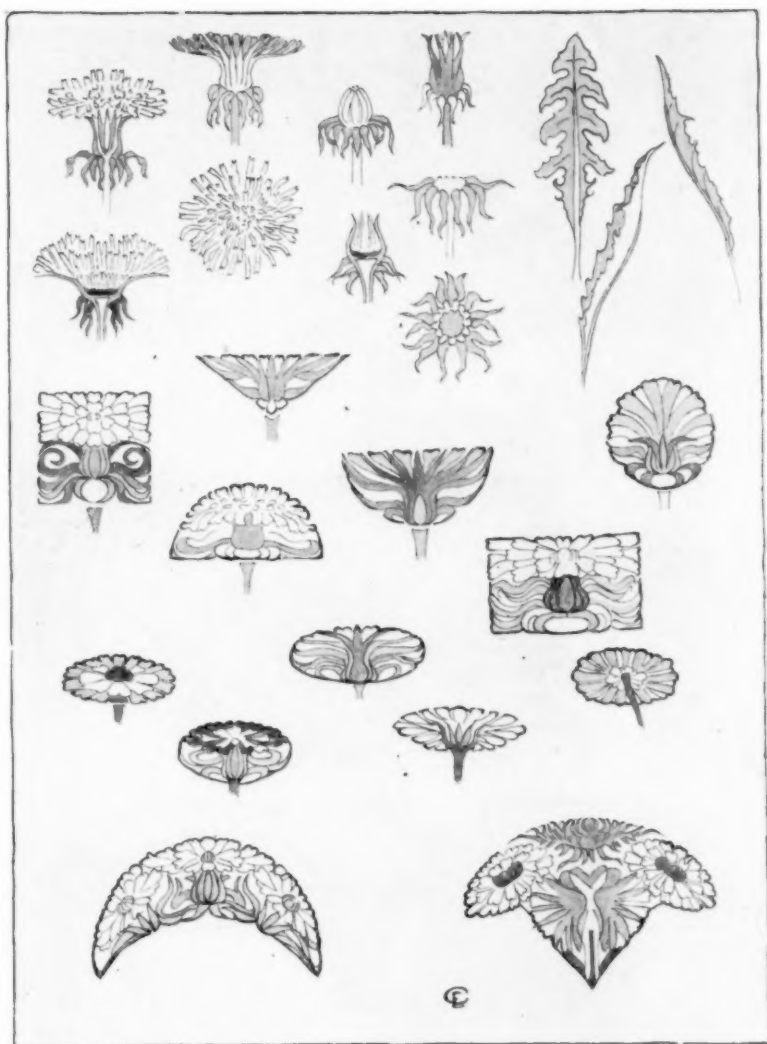


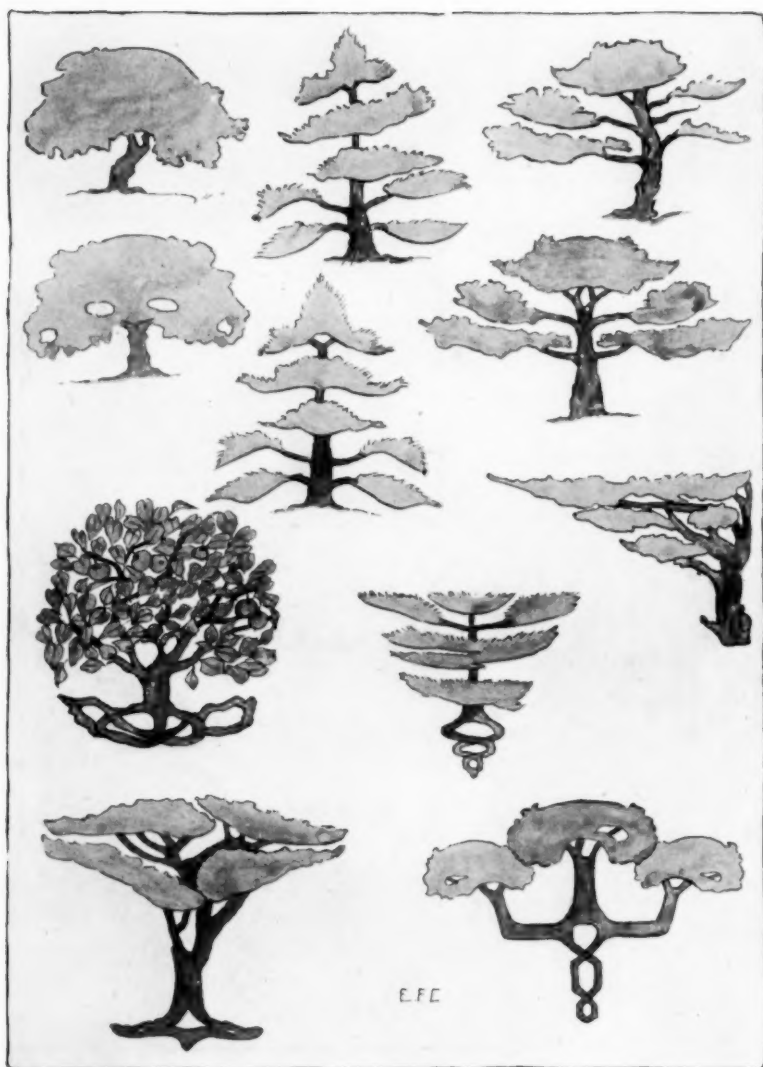


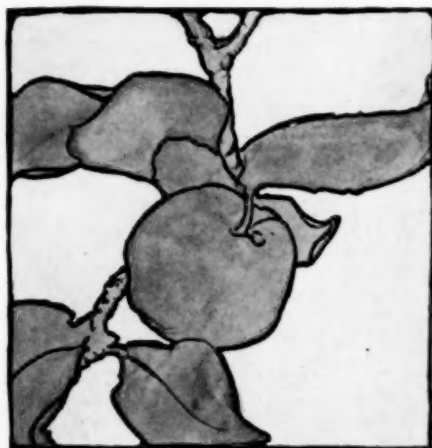
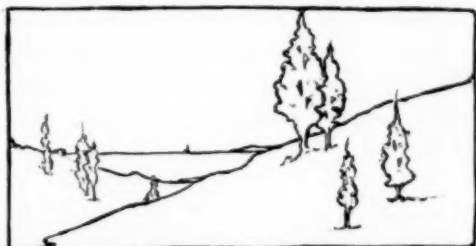
DANDELION.

CHASSET 8-1-05.

JRG ★







of the toned white on a rich blue ground is lost. The design and the technique of pages remain, however, and cannot but prove suggestive to all who have to publish outlines by hand.



## ARTS & CRAFTS

Chautauqua Institution  
Weekly Bulletin  
Aug. 18

**H**undreds have trodden the pathway to our village and those who have remained to work with us—whether they have taken away much or little—have had the best we could give them

to avoid the commonplace

**A**nnouncements —  
For the remaining week of the term 2 dollars in all-classes. Beginning promptly at 9 a.m. and at 2 p.m.—our classes close promptly at 12 and 4. We welcome you in our classes rooms on Wed. from 2 to 4 but—at no other time unless you have special business with an instructor. Our exhibit and reception room is open in class hours

and beautify the commonplace



**O**n Monday at 9 a.m. Mr. Sanford speaks on Color in Design in the exhibit room at the Crafts Village. These talks on Design are planned for and are open to the general public. We have carpenters of honor in Because he who becomes a master of this tool is worthy of honor. Remember that Christ was a craftsman in the shop of his father until his 30<sup>th</sup> year. On Wednesday next from 2 to 4 the last visiting period of the season of 1905



We give the plane a place on our sheet?

Laborare est Orare — to work is to pray

To our students we say —  
God speed in your winters work.

We close our shops promptly on Friday Aug. 18<sup>th</sup> at 4 p.m.

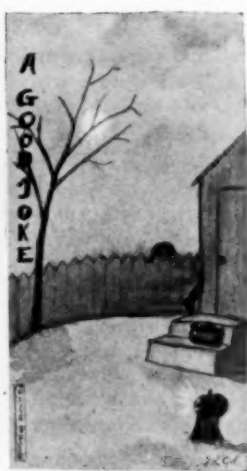


Mr. Sanford's text: "Avoid the commonplace and beautify the common," is one from which the Editor has often preached in these pages (although from another version of the gospel of beauty) and one from which every teacher should preach every day. Before this month ends, the young people in some sections of our country will be preparing to celebrate Hallowe'en. Here is a suggestion from a teacher in Michigan, quite in the spirit of Mr. Sanford's motto:

## HALLOWE'EN.

"Who carried off the gates of Gaza?" demanded the Sunday School teacher. "It wasn't me," declared the small urchin, apprehensively, "I didn't go out with the boys hallowe'en."

This Scotch festival of the fairies and witches dates back to the eighteenth century, when the peasants kept vigil with bonfires on the eve of All Saints'



Day, November first. To the boyish heart it is still a carnival of fun not easily given up. People endure the soaped windows and "tick tacks" with more or less resignation to the inevitable; but at times, even the police fails to prevent ruthless destruction of property. Young people of the highest standing will indulge in the prevailing pranks

"Upon that night, when Fairies light,  
On Cassilis Downans dance,"

as Robert Burns says in the beginning lines of "Hallowe'en."

The problem for parents and teachers is this: How can all this overflowing energy be utilized to the best advantage? Our plan has proved most pleasant and helpful to all concerned.

In October many sketches were made in preparation for Hallowe'en posters to illustrate "A Good Joke." The literal meaning of this title was adhered to, and any suggestion otherwise became unpopular. The sixth, seventh and eighth grades took a keen interest in figure study with all its requirements, to be able to express with life-like effect the scene: A moonlight night, an humble cottage, boys and girls placing baskets of good things on the steps or hanging warm garments on the clothes line, then running away to prevent their left hands' knowing what their right hand had been doing, and lastly, the surprise of the poor people to find a *benevolent* Jack-o-lantern beaming upon them from a clothes post.

By the way, why should these carved faces always be made so ugly? And why should the drawings of them be hung before a room full of children ready to reflect expressions?

Besides the drill afforded in sketching from the pose, for the hallowe'en posters, there was much interest shown in the study of lights and shadows from the harvest moon, the lantern, and the lamp shining out of the window or door. Each was attempted separately in practice work, till the problem of three lights showing at once was solved.

The originality called for in portraying "good" jokes did much to make later work independent; while the space relations, values of color, and perspective involved strengthened all these lines.

To be sure, when the eventful evening arrived some of the novelty of playing hallowe'en pranks had worn off; but the interest awakened in needy neighbors bore fruit, and will continue to in the lives of the boys and girls.

Shakespeare speaking of this festival in Richard II says,

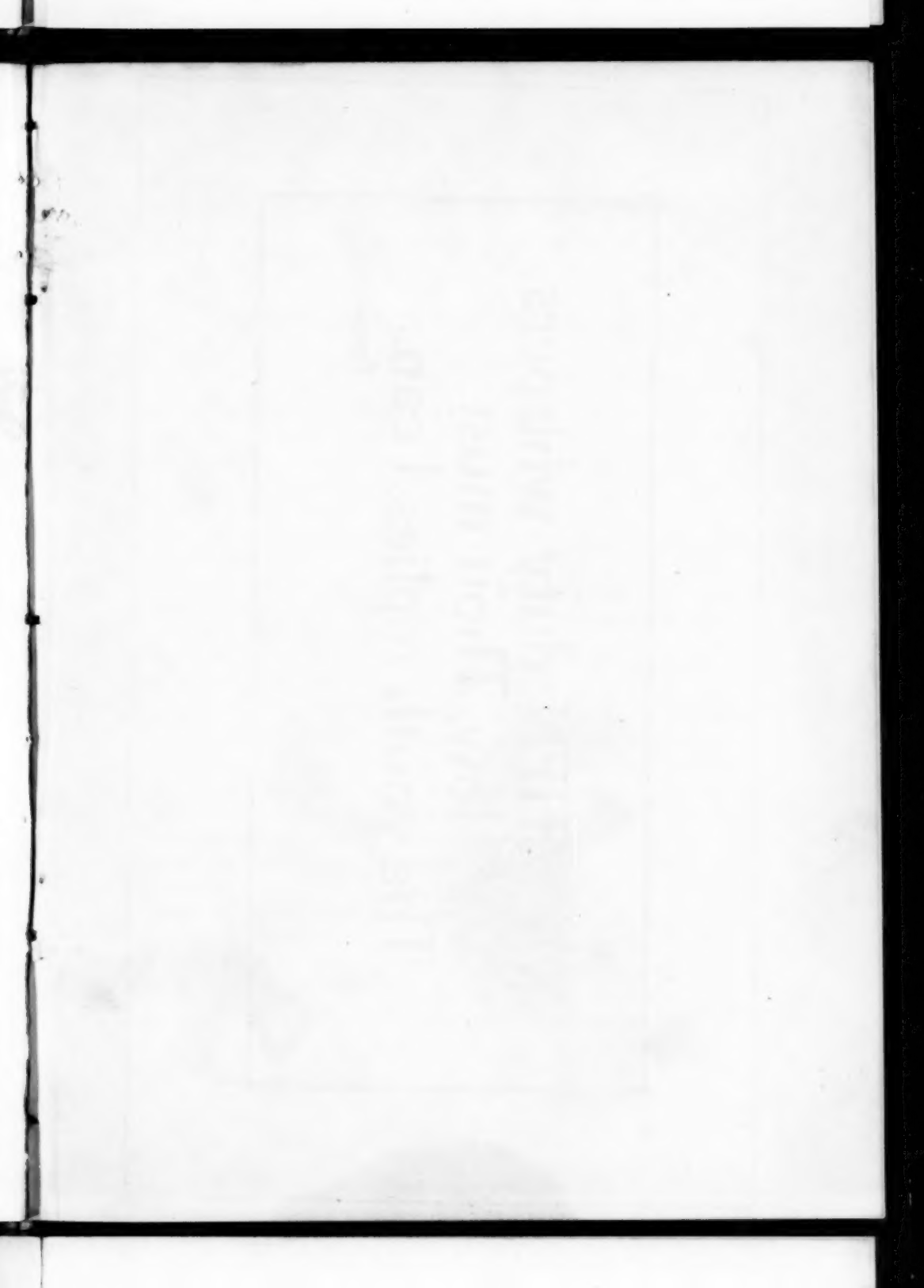
"She came adorned hither like sweet May  
Sent back for Hallowmass or shortest day."

Like the happy custom of hanging May baskets, the observance of hallowe'en should bring pleasure to everybody, and by wise planning it will.

EMMA WOODMAN.

Traverse City, Michigan

❏ Some of the Thanksgiving material given small size this month will appear full size next month, just right for tracing. It will be published on separate sheets for coloring, with suggestions for its use, upon colored papers suitable for pamphlet covers.





**W**HEN duty whispers  
low, Thou must,  
The youth replies, I can.

Emerson